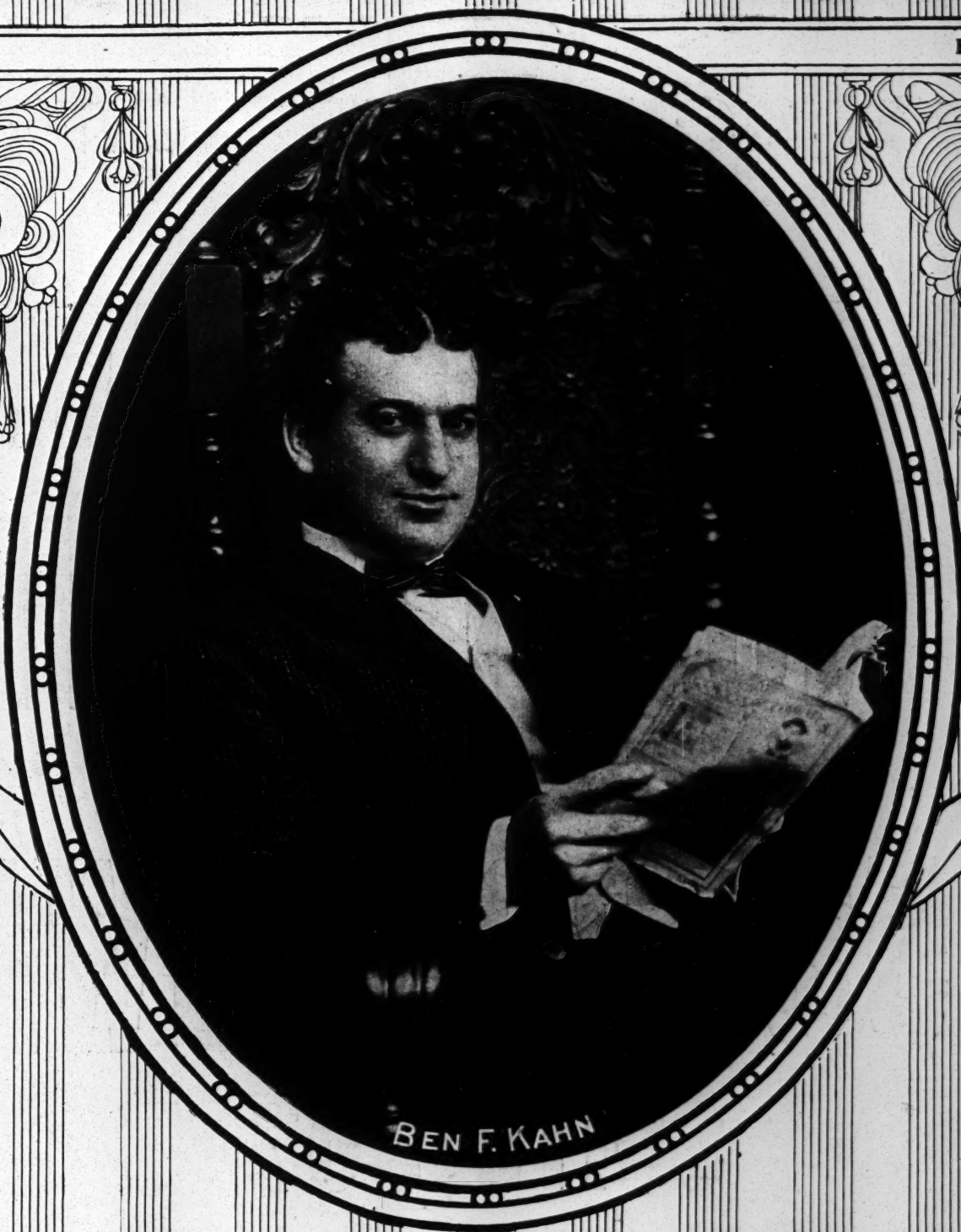


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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MAY 4, 1921

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THE NATIONAL THEATRICAL WEEKLY

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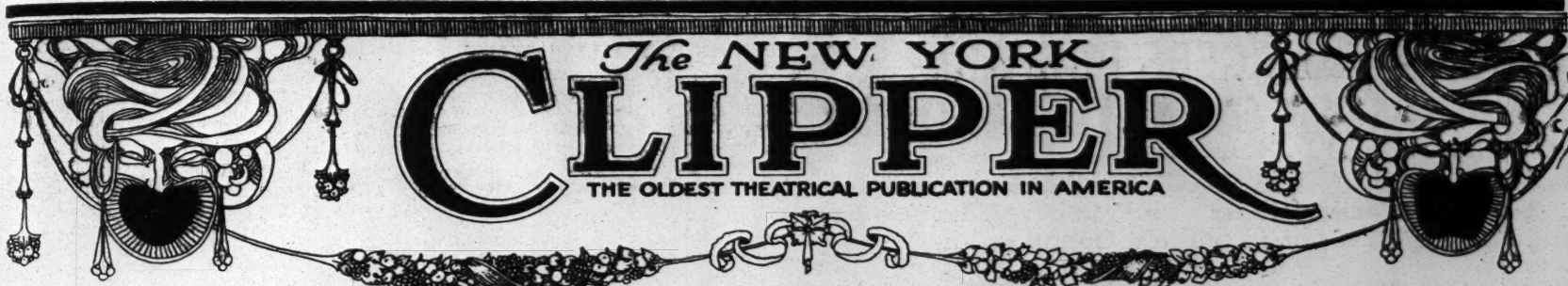
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VOLUME LXIX—No. 13
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FORTY-SIX PRODUCTIONS NOW PLAYING IN BROADWAY HOUSES

Depressed Business Conditions Have Little Effect on Big Street's Shows—Ten Are Playing to Capacity and at Least Dozen More Making Big Money

Despite the depressed business conditions prevalent in New York as well as throughout the country, Broadway theatres are this week housing forty-six legitimate productions. Besides this proportionately large number, considering the approach of summer, six Broadway theatres are occupied by feature motion pictures and the newly-built Town Hall is also showing a film.

Regardless of the expressed timidity of theatrical producers and managers with regard to the business at this time four new plays open this week alone in New York. Besides the shows already playing and a number slated for early presentation here, a fairly large number of new shows, mostly musical comedies, are in course of production and are to make their debuts out of town in the next few weeks.

This week's openings are "Princess Virtue" at the Central Theatre, which displaced Griffith's picture "Dream Street" now at the Town Hall; "Two Little Girls in Blue" at the Geo. M. Cohan Theatre; "The Tyranny of Love" at the Cort Theatre, and "The Sacrifice" at the Greenwich Village Theatre.

A small number, two or three, are to be withdrawn during this and the following week, but their places will be taken by incoming shows almost immediately.

At least twenty shows, almost half of the number at present showing, are doing more than fair business, and about ten of

these are playing to capacity houses.

Leading the list of consistent weekly box-office attractions is, of course, "Sally," Ziegfeld's remarkable musical comedy which will stay at the New Amsterdam Theatre through the summer, displacing the annual "Ziegfeld Follies" show from its regular berth. This show, which opened in the latter part of December of last year, looks good for a long New York run.

"Lightnin'" and "Irene," the first in its third year and the second in its second year, are still keeping up at a good pace with the newer shows. "Irene" fell down somewhat with the coming of Spring, but is gradually getting back into its former step, and will in all probabilities last through the summer.

Regardless of the New York business, the companies on the road are meeting with poor results practically everywhere. No parallel can be drawn between business in New York and business on the road, as New York is never as acutely influenced by trade and industrial conditions as the rest of the country.

With summer approaching it is possible that a number of the heavier dramatic productions will take to the storehouses until the heated spell is over, but, judging by present indications, most of the lighter plays and musical comedies will be able to hold on until the opening of next season.

WANTS EX-SWEETHEART IN FILM

FORT WORTH, Tex., May 2.—Clara Smith Hamon, who was acquitted recently of the charge of murdering Jake L. Hamon, the rich oil man, and who has been signed up to appear in a photoplay showing the incidents of her life with Hamon, declared here last week that her first sweetheart, Steve O'Brien, is the only man she will allow to play the male lead in the picture, in the part of Hamon.

Clara said of O'Brien: "He stood by me through all my troubles. He attended every day of the trial and came out to the house many times while the trial was in progress."

The company which signed Clara up to act in the movies is attempting to raise money to make the picture, according to a circular it is distributing, by selling stock at thirty cents a share.

CLAIMS HUSBAND IS IN ARREARS

SAN FRANCISCO, May 2.—As Paul Stanhope Angelo, comedian, returning from an extended engagement in Australia, stepped off the steamer *Ventura* on its arrival here, on April 20, he was served with an order to show cause why he should not be adjudged guilty of contempt in Judge Shorthall's court. The contempt citation was issued upon an affidavit of Mrs. Fritzee G. Angelo, who appeared with him on the stage for some time in the past, and who secured a divorce from him in 1919. She claims that he is \$1,500 behind in his alimony payments.

VERDICT FOR LILLIAN YOUNG

Lillian Young, of the team of Overholt and Young, now appearing in vaudeville, was awarded a verdict in her suit against the Camp Merrit and Tenafly Bus Company and judgment for \$1,000 for injuries received in a collision April 25, 1919.

Lillian Young is the wife of Tom Overholt, and during his absence overseas in the war, entertained the soldiers at various camps, together with her sister Evelyn.

While riding in one of the Tenafly buses she was severely injured in a collision between buses of the same company, suffering a fractured hip, a broken arm, and contusions of the head.

Lillian Young, more severely injured than her sister Evelyn, who recently obtained a judgment of \$3,600 against the same company, received a much less award, due to the fact that there is a law in Jersey which prevents a married woman from collecting money that she might have earned, as she is supposed to be supported by her husband.

RAKED BY BEAR'S CLAWS

HAGERSTOWN, Md., April 30.—Infuriated by the teasing of a number of small boys, a bear on exhibition here by a street carnival company extended his paw through the bars of a cage and cuffed Albert Cunningham, seventeen, on the head. The boy's face and head were raked by the claws and he was taken to a hospital.

TWO SEATS FOR ONE AT OPENING

PROVIDENCE, R. I., May 2.—The biggest cut in theatre ticket prices ever witnessed in this city occurred this week when prices for the opening performance of William Hodge's new play "Beware of Dogs" were slashed a hundred per cent.

The admission price to the Shubert Theatre where the piece opened was cut to the pre-war rate of \$2 top some little time ago, but the big slash came this week when tickets were advertised "2 seats for 1" for the opening performance. The Hodge show opened to a crowded house. The price scale for the Shubert at present is as follows: Evenings 50c. to \$2; Wednesday matinees 25c. to \$1; Saturday matinees 50c. to \$1.50. Business in this city has been far from good. If the high prices which for some time have prevailed is responsible, the present rate should remedy it.

WANT HIGHER THEATRE TAX

BOSTON, May 1.—The fact that Boston theatres pay but \$100 a year for a license, while elsewhere they are paying from \$500 to \$1,500 was cited as an example of the unfair burden of taxation that realty men are bearing at a banquet held by them at the Somerset Hotel here last night. The realty men gathered to honor officers of the National Association of Real Estate Boards. In making a plea for a revision in the revenue laws the theatre was pointed out as one of the sources which would give some respite to the taxation of real estate.

CARNIVAL GROUNDS RAIDED

ALTOONA, April 28.—Charged with operating gambling devices, nine men and one woman were arrested last night in a raid made on the Hasson Brothers' carnival grounds by a squad of city, state, county and railroad officers. Ten stands were raided, it being impossible to raid the others operating because of the insufficient number of officers. The stands raided were all operating paddle wheels with various forms of prizes going to the winners each time the paddle wheel was spun. Those arrested are Helen Kline, E. L. Edmunds, Jack Smith, Moe Gardner, Arthur Price, Thomas Palmer, John Lorimer, A. V. Gillespie, Arthur Hinkatey and Edward Rinehart.

JACOT'S PLACE CLOSES

BOSTON, Mass., May 1.—Jacot's French restaurant on Boylston Street, which for the past forty years has been known to everyone in the theatrical world, passed out of existence last night. Show people when visiting Boston doted on the French cooking which made the restaurant famous. Madame Bernhardt, Coquelin, the famous French actor, the Barrymores, and many others, famous on and off the stage, have made it a point for years to drop in at Jacot's while visiting Boston.

"THE BAT" TO RUN ALL SUMMER

"The Bat," at the Morosco Theatre, is to play through the Summer. Its 300th performance will be reached this week. The Chicago company, at the Princess Theatre, opened five months ago and is still playing.

HUSSEY SHOW CLOSES

The Shubert production of "The Whirl of the Town," featuring Jimmy Hussey and Georgie Price, closed in Boston on Saturday night, and is now laying off.

"CAMEO GIRL" NEEDS FIXING

BALTIMORE, Md., May 3.—"The Cameo Girl," described as a new musical fantasy in two acts and six scenes, had its premiere at the Academy Theatre here tonight, honoring Baltimore with the first view of a brand-new stage picture still smelling of the paint and the odor of fresh pine with which one has become so familiar since it became a national habit to move into a house before the plaster had stopped bubbling. Our playwrights take the attitude that if this is all right in the building trades it is all right in the theatre.

Perhaps they are correct. If one can contemplate one's brand-new dining room wall sagging away from one's ceiling and live happily afterward, why can not one see the "Fog" in forest scene catch on a nail on the flies, or watch the chorus girls knock over the stacked guns or listen to a pair of singers keep a bar and a half ahead of the orchestra, without losing one's hope and temper? There is bound to be a change for the better, it being impossible to imagine a change for the worse.

However, that is being a little too harsh on "The Cameo Girl," which really might be worse. The writers of the "Book" might have had dialogue in scene 3, act I, as in all the other scenes, instead of having that scene in pantomime.

Then indeed might the doctors of critique have shaken doleful heads as they sat by the stage-side of "The Cameo Girl," watching her toss and hearing her rave.

In scene 3, act 1, nobody on the stage says a word, yet the Maxfieldian parishian setting, the music and the fantastic movement of the piece create an entrancing illusion—a real atmosphere of the unreality of "Arabian Nights."

Then, dog-gone-it, they have to slap in a burlesque, "Hiawatha" scene that is not supposed to be burlesque, with a medicine man dressed as a "White Wing," a squaw whose line is, "I'm a Scampire," another squaw deserted by her chief, who moans, "My Little Papposes Have Lost Their Pap," and a mixed company of Indians and Indianesses, who have been carefully trained for the scene in a mixed Chinese, French and pigeon-English dialect.

Adelaide and Hughes, the dancers, who lead the cast, get ample opportunity to display their real artistry; George Trabert produces a voice that deserves better songs to sing than they have given him, and Frank Lalor does as much as any man could with the part he has. A ballet rather notable for its youth and enthusiasm helps the tired business man forgive and forget. There are some gorgeous settings.

If they "can" two-thirds of the dialogue, stop dragging stage Englishmen into forests primeval without the shadow of an excuse, throw out all the alleged jokes and shove in Bert Williams, Fannie Brice and Van and Schenck, "The Cameo Girl" will be quite a show.

NO SEAT—NO PAY

SAN FRANCISCO, May 2.—The Bishops Bill, which makes it a misdemeanor to sell a theatre patron a ticket unless a seat for him is available, was passed by the assembly, April 21, despite the appearance of a formidable lobby. Notice of a reconsideration was given by Assemblyman Christian. If that fails the bill goes to the Senate.

TOURING MANAGERS PREPARE FOR WAR ON ACTORS' EQUITY

Declare "Open Shop" Will Prevail in All Their Shows—Plan to Open Broadway Offices with Prominent Theatrical Man in Charge to Direct Operations

The first step in the war upon the Actors' Equity Association was taken last Tuesday at a meeting of the Touring Managers' Association held at Hotel Astor, at which it was decided that the "open shop" would prevail in all the shows sent out next season by the members of the organization. The resolution adopted by the members at the meeting calls for the giving of employment to players regardless of whether or not they are affiliated with any organization. The managers claim that without practicing any discrimination they will have no difficulty in filling the casts of the shows next season.

In order to insure co-operation and adherence of the members of its organization the managers decided also to establish a central headquarters in this city and to place at the head a man competent to direct the affairs of the association in their fight to run their shows free of all outside restrictions. According to Gus Hill, president of the T. M. A., negotiations are now in progress with a man

high in the councils of the Actors' Equity Association and the revelation of his name as head of the opposing organization promises to be a real sensation in theatrical circles. No definite announcement as to who this person is has thus far been made.

Various committees were appointed at this meeting also, who are to confer with other theatrical organizations regarding railroad charges and transportation facilities. At an early date the managers have decided to send a committee to Washington to ask for a special reduction of railroad rates for their organization.

The association of the managers has also placed itself on record as being willing to meet any organization for the purpose of ironing out questions which have arisen in the past. Following the receipt of a letter from the Actors' Association several weeks ago, the managers attempted to meet Equity representatives to talk over "Equity Shop," but it was said that the leaders of the latter association were out of town and could not be reached.

BILL WOULD K. O. SCALPERS

SPRINGFIELD, Ill., April 28.—Ticket scalpers in this state are to suffer a knock-out blow if a bill directed at them which has just been proposed in the General Assembly becomes a law. The bill would make the selling of admission tickets to theatres and other places of public entertainment and amusement in excess of their printed rate a misdemeanor. Violation would result in a fine not exceeding \$500 or imprisonment not exceeding one year or both, while the owner of the amusement place, upon conviction, would forfeit the license of such amusement place.

Persons who are charged in excess of the printed rate, according to the bill, shall have grounds for action against the speculator to recover for each ticket bought at an increased rate a sum of \$20, which may be recovered in an action of debt.

The bill in part follows:

"It shall be unlawful for any person, firm or corporation, owner, lessees, managers, trustees, or any of their employees or agents, owning, conducting, managing or operating any theatre, circus, baseball park, place of public entertainment or amusement where tickets of admission are sold for any such places of amusement or public entertainment to sell or permit the sale, barter, or exchange of such admission tickets at any other place or places than in the box office or on the premises of such theatre, circus, baseball park, place of public entertainment or amusement: *Provided*, that nothing herein shall prevent said theatre, circus, baseball park, place of public entertainment or amusement from placing any of its admission tickets for sale at any other place or places at the same price such admission tickets are sold by such theatre, circus, baseball park, place of public entertainment or amusement, at its box office or on the premises of such places, at the same advertised price or printed rate thereof."

GALLO TO DO "ROSY POSY"

A new Viennese comic opera called "Rosy Posy" is to be produced in the Fall in this city by Fortune Gallo. Emma Trentini, grand opera singer, who was seen here two years ago in several musical comedies will play the leading role.

This is Mr. Gallo's first venture as a light opera producer. Heretofore he has been engaged in the grand opera field. Following the success of the comic opera in the Fall, Mr. Gallo will enter the producing field with at least one musical comedy or light opera each season on Broadway.

WANTS EVERYONE TO BE A CRITIC

Cleveland is to become a Mecca of critics, with the Cleveland *Plain Dealer* as the converting Mohammed. "Every theatre-goer of Cleveland," it says, "is a critic. Shows please you or they don't. Why?" And "the Cleveland *Plain Dealer* wants to know." So it has invited the population of that city to write and tell it what it thinks of the shows it attends.

"A critic's opinion is that of the single individual. You may not agree—or you may." Criticisms are to be written in 250 words and sent to the Dramatic Editor. "Be constructive," says the dramatic editor in his instructions to contestants for the enormous prize of \$5 for being a competent and interesting critic. "Tell why you didn't like it—if you didn't. Or why you enjoyed it—if you did."

Was ever a show played, or a spectacle presented of which each auditor or spectator did not constitute himself a board of criticism? Criticisms, like Butler's pigs, multiply in enormous quantities. The brave dramatic critic can well announce the deluge.

Perhaps, being the wise man we presume he is, the d. c. will pass the buck to the head copy boy. Because no one ever reads a dramatic criticism unless he is a friend of the critic or likes to read things just to disagree with them. And what a task when the hundreds of thousands of potential critics of Cleveland sit down to say the last word. What a job! Who ever heard of two critics in agreement?

But perhaps we have overlooked a brilliant idea with which the d. c. is experimenting. He could make sure of his job, couldn't he, if he always wrote the criticisms the readers of the *Plain Dealer* want? Maybe. What would be the fun of reading a criticism if you didn't expect to disagree? Anyway the d. c. is in for a merry time. Glory be!

What a squad of shovelers he'll need when the masterpieces of criticism begin to arrive!

LILLIAN LORRAINE RECOVERING

Lillian Lorraine, who has been in Stern's Sanitarium since last February, suffering from fracture of the spine which threatened total paralysis, has recovered to the extent that she can now walk.

Miss Lorraine fell on the ice while stepping from her automobile and suffered injuries which threatened her life; she is lively and cheerful now, and expects to return to the stage next season.

Her recovery has surprised everyone.

"TIN PAN ALLEY" STARTS

NEW HAVEN, Conn., April 28.—"Tin Pan Alley," a mixture of farce, melodrama, musical comedy, and several dramatic moments, opened here tonight at the Shubert. The play, written by Le Roy Clemens and William Charles Lengel, is based on a story by Thomas Grant Springer. Extremely good in spots and exceedingly poor in others, it should be favorably received after the incongruities and weak spots shown in last night's performance are smoothed out through revision and correction.

In spite of its many faults, "Tin Pan Alley" is original and has a cast which ably presents its material. The production is realistic and beautifully costumed. Bertram Harrison staged it.

The play is a satire with a locale in a producer's office. It opens very slowly but is speeded up with the entrance of Paul Gordon and Alma Tell. It then proceeds interestingly to an effective curtain. The second act, which begins with an amusing scene between the producer and the star's understudy, offers a subtle satirization of women.

In the third act there is a return to the comedy promised by the first. It shows the rehearsal of two vaudeville stars for the presentation of a new number. Frank Allworth and Suzanne Willa, as the vaudeville performers, offer a triumph of impersonation. The act then ends with the inevitable reconciliation scene.

Paul Gordon, a former member of the Yale Dramatic Association, does splendid work. He has not yet lost his freshness and enthusiasm and has failed as yet to fall into the hackneyed technique. He brings refinement and deep understanding to his part. Hy. Mayer, as Peter Heinz, gives a realistic interpretation of the paternal producer-manager, who remains unhardened by success.

Gypsy O'Brien has a piquant accent and a studied naivete which hold her part together well. She shows a power for serious as well as comic acting.

Alma Tell seemed a bit too dramatic at times, but her work was interesting at all times. As Fanny, a singer whose audiences worship her, she loses color in her unprofessional hours. Miss Tell has charm; and her sincere interpretation of the part rose at times to heights which would place the role in Miss Tell's record of achievements.

Peggy Doran, in the part of an Irish maid, gives her character the color of true Erin. She deserves great praise for her amusing performance.

"ABEY & IKEY" GOING OUT

A new farce comedy called "Abey and Ikey" is being sent on tour by the Gotham City Amusement Company under the direction of H. K. Gates. The book and lyrics were written by Richard Maddox. It will open April 25.



JOSEPHINE HARMON
in "BIT OF GAB"

by Neville Flessen and Albert Von Tilzer
Playing Loew Circuit
At Loew's American, May 5th, thanks to
Mr. J. H. Lubin.
Direction MANDEL & ROSE

A. A. A. HOLD MASS MEETING

The first mass meeting of the American Artists' Federation, formerly known as the White Rats, since 1919, was held at the Bijou Theatre on Thursday night of last week. The meeting started at midnight and lasted until 2:30 A. M. It was advertised that important new disclosures would be made, but the meeting was mainly for the purpose of stirring up new enthusiasm for the same old issues.

The chief address of the evening was made by Harry Mountford, the executive secretary of the organization. Speeches were also made by James W. Fitzpatrick, president of the association; Wilton Lackaye, who substituted for John Emerson, president of the Actors' Equity Association; Hugh Frayne, organizer of the New York State Federation of Labor, and James P. Holland, president of the State Federation of Labor.

Mountford opened his address by saying that "as the White Rats died four years ago, this is their resurrection."

He attacked Henry Chesterfield, secretary of the N. V. A.; Edward Davis, president of that organization, and others, and said that there had been three plots to murder him during the White Rats' strike in 1917.

"The Actors' Federation," asserted Mountford, "has made possible the entrance of the Shuberts in the vaudeville field, and the Shubert competition makes possible the life of this organization."

"In the future," he said, "if an actor produces an act and it is good, one of the competing vaudeville groups is bound to take it."

Mountford entered into a lengthy explanation of his statement on the witness stand in the Federal Trade Investigation of the vaudeville situation in 1919, "that if E. F. Albee kept his promises he would be the best-loved man in the show business."

Mountford said that he bought one share of Orpheum Circuit stock and a few shares in Loew's, Inc., stock in order "to get a line on the money they were making." He ended his address with a fervid burst of oratory asking for the support of the actors present.

James P. Holland, president of the N. Y. State Federation of Labor, said that his organization stands ready to assist the American Artists' Federation "at every opportunity."

James W. Fitzpatrick made a speech in which he said, in part, as follows:

"You are going to read in the trade papers that there was no enthusiasm at this meeting, and that there were no actors present. If you don't read it, it will be a sign that opposing trade are afraid at last to insult the actors' intelligence."

"In spite of the fact that it is impossible to get justice in a court of law, if you are the under-dog," Fitzpatrick asserted, "we will go ahead with our fight knowing that we are right. Propaganda is going to be started that a strike will be called. If any such situation does arise it will be no fault of ours."

Fitzpatrick then read a list of the demands of American Artists' Federation, which will be the basis for its campaign, saying that its members did not want to run the theatres. Among these demands are:

1. No more than three shows a day anywhere.
2. A six-day week, and three days shall be a half-week's salary.
3. Only 5 per cent to be paid by everybody.
4. No appearance at any benefit without the written consent of the organization.

Fitzpatrick announced that there would be other open mass meetings in the future.

A. E. A. MEETING ON JUNE 3

The annual meeting of the Actors' Equity Association will be held at the Hotel Astor on Friday, June 3, at 2:00 o'clock in the afternoon. The annual election of officers and members of the council will be held and all other business provided by the Constitution and By-Laws will then be transacted.

RINGLING SHOW PLAYED TO RECORD BREAKING BUSINESS IN NEW YORK

**Big Circus Got Nearly \$700,000 at Madison Square Garden—
Goes on Road for Long Tour—Parades Cut
Out But Show Is Larger**

With box office receipts amounting close to \$700,000, the Ringling-Barnum and Bailey Circus closed its five-week engagement at Madison Square Garden last Saturday after playing sixty-two performances for the greater part of the time to capacity audiences.

The circus opened Monday afternoon under canvass in Brooklyn. After a week there it goes to Philadelphia for another week and then for two days to Washington. After three days in Baltimore, one day in Wilmington, Delaware, and two days in Newark, the show will leave for its regular tour of the country following practically the same route it has taken for the last several years.

The prices while playing on the road will range the same as last year, \$1.50 top. 75 and 50 cents will be charged for general admission, but 75 cents is charged in addition for reserved seats, which

brings the top price up to \$1.50. This price, in spite of the unusual conditions existing on the road, including transportation, which has always been the bane of the circus people.

The show this year will be made up of 103 cars, four more than that of last season. This is accounted for by the fact that several big foreign animal acts have been added to the circus. These acts were brought here several months ago from the Hagenbeck Gardens of Germany, and constitute the main features of the show.

Street parades have been cut out also this year. This became necessary through the addition of the new acts which left no room on the train for the parade equipment, even though several more cars had already been added. Another factor which ousted the parades was the three new steel arenas which the show is to use on the road and which fill up all available room on the circus train.

ACTRESS WANTS \$7,100 RETURNED

Sherman S. Krellberg, of 110 West Forty-second street, who was haled into court recently on the charge of obtaining money under false pretenses preferred against him by Helen Gill, of 250 West Seventy-eighth street, was given a hearing before Magistrate Silberman in the West Side Court last week. In order to draw up a formal complaint, the case was adjourned until June 1.

Miss Gill, an actress, charged Krellberg with obtaining \$7,100 from her under the stipulation that he was to produce a play entitled "The Green Jade," in which she was to be featured. She testified on the stand that Krellberg had told her that he had been offered \$25,000 for the motion picture rights of the play by Selznick, and \$15,000 for the rights by Joseph Schenck. Mr. Schenck was in court to testify, but was not called. Miss Gill said that she found out after she had paid the money that none of these offers had been made, and consequently demanded that her \$7,100 be returned. She said that Krellberg gave her notes to cover the money, but that they had not been paid.

The attorney for Krellberg, Samuel J. Siegel, said in court that she had not paid the money at all, but that it had been paid by a Dr. William Broadhead, who lives at the same address as that of Miss Gill, on Seventy-eighth street. Attorney Siegel told the Court that he could not see how Krellberg could be held in any way, but Magistrate Silberman asserted that Krellberg had received money for a specific purpose, but had not fulfilled his promises.

Krellberg is under a bond of \$7,000.

UMPIRE TO DECIDE SALARY CLAIMS

Justice Bartow S. Weeks of the New York Supreme Court and Judge Julius Mayer of the United States District Court for Southern New York are being considered as umpires to adjust the wage dispute between the producers of Declasse and the cast. Either one of these men will be chosen within the next few days because of the inability of a board of arbitration, consisting of representatives of the Producing Managers Association and the Actors' Equity, who met last week to reach a decision.

Following Miss Barrymore's illness several months ago the cast of Declasse then on tour, in which Miss Barrymore was playing the leading role remained idle for three weeks. Charles Frohman, Inc., the producers, offered to settle with the members of the cast on a 50 per cent basis but this offer was rejected by the Actors' Equity Association last week.

GUS THOMAS IN "NEMESIS"

Augustus Thomas played the leading role in his own play, "Nemesis," at the Hudson Theatre last Monday evening. Emmett Corrigan, who played the role, was stricken ill suddenly and taken to the hospital Sunday afternoon.

George M. Cohan was unable to play the part, because he was in Boston attending the opening of his new musical comedy, "The O'Brien Girl," in that city. John Meehan, Mr. Cohan's general director, was also in Cleveland, where he is playing in the "Tavern." The understudy, to whom the part would ordinarily have been given, was unable to play so heavy a role, and Mr. Thomas was prevailed upon to take the part.

Mr. Thomas' work in the theatre is mainly as a playwright and he is said to be the foremost writer for the stage in this country. His appearance in his play as an actor is one of the very few he has made in that capacity.

ERLANGER GETS ANOTHER

BALTIMORE, April 30.—A. L. Erlanger is to have control of the new theatre in the new mosque that is to be erected for Boumi Temple, Nobles of the Mystic Shrine, at a cost of \$1,500,000. The theatre, which will have a seating capacity of 2,000, will be on the ground with the stage below street level.

When Erlanger took a ten year lease on Ford's Opera House recently many believed that the mosque, planned at that time for the Academy of Visitation lot, would not include an Erlanger theatre as had been rumored to a great extent since Lee and J. J. Shubert purchased the Academy of Music last January. The Academy is under lease to Erlanger until September 1, 1923.

HELEN HAYES GOING ABROAD

CHICAGO, Ill., May 2.—Helen Hayes, star of "Bab," is planning to spend part of this summer vacationing in Italy and France. Miss Hayes announces that she will give up her leading role in "Bab" and leave for Europe, where she plans to remain all summer.

STANDARD THEATRE CLOSES

ST. LOUIS, Mo., May 2.—The Standard Theatre, after a run of almost thirty-eight years, has closed its doors for the last time, it was learned yesterday. The Standard finished its season Saturday night.

The James J. Butler estate, which owns the Standard, has sold all its theatrical holdings outright to a corporation for a sum said to exceed \$1,000,000.

Edward Lancaster Butler, son of the late James J. Butler and grandson of the late Col. Ed. Butler, Democratic "boss," who has taken an active part in the management of his father's estate, told a reporter for the GLOBE-DEMOCRAT that the transaction was completed in New York last Wednesday, and that Forest P. Tralles, an attorney representing the Butler estate, purchased the property for a corporation unknown to him. Butler said the price for the theatrical holdings exceeded \$1,000,000.

The James J. Butler estate owned, besides the Standard Theatre, the Century Theatre, in Kansas City, and stock in other theatrical concerns. Both the Standard and Century played burlesque shows.

Butler declared the corporation would continue to present burlesque at the present site of the Century Theatre, located in the Hotel Edwards building, and at a theatre here yet to be decided upon. Butler said the location of the corporation's show most likely would be the site of the old Garrick Theatre, 513 Chestnut street.

Tralles could not be reached for a statement. It was said at his office that he was in Arizona and would not return until the early part of next week.

The real estate occupied by the James J. Butler estate theatrical holdings is owned by the Edward Butler estate.

Edward Lancaster Butler said the Standard Theatre property would be offered for sale or lease.

The Kansas City property will be leased to the corporation which purchased the theatrical holdings of the James J. Butler estate.

The Standard is one of St. Louis' oldest playhouses. It was opened September 3, 1883, with Jack Reid starring in the drama, "The Power of Money." Reid closed the house in the burlesque entitled, "Jack Reid and All His Record Breakers."

The Standard played during its reign drama and musical attractions and later turned to burlesque.

CIRCUS WAR IN SIGHT

A circus war seems looming in the east with the Sells Floto, Ringling and Barnum and Bailey, Walter L. Main and John Robinson shows jockeying for territory.

The Ringling and Barnum and Bailey show has just finished five weeks in New York to big business; the Sells Floto show, which has been playing the Coliseum, was adversely criticised by the critics in various newspapers as not being strong enough to compete with the others, and the Walter L. Main, an independent circus owned by Andrew Downie, has been playing to unusual business in eastern Pennsylvania.

The May Wirth riding act has been engaged by the Walter L. Main show for two weeks, beginning May 29, at a figure said to be one of the largest ever paid to a circus act.

MASON SUES WHITMORE SISTERS

The Whitmore Sisters, who recently returned from Paris, were served with summonses last week in a suit for \$300 commenced against them by Jack Mason, the stage director. According to Mason's attorney, Leon Laski, this amount is the balance due for services rendered them in staging the act which they presented in their Paris engagement. The act was staged by Mason in November, 1920, and \$200 was paid him on the full amount of \$500, leaving the \$300 unpaid, for which he is suing.

EXPOSITION BREAKING RECORDS

BOSTON, May 2.—The "Home Beautiful" Exposition broke all records for attendance during last week, 25,000 people daily visiting its exhibition at Mechanics' Hall.



CRISP SISTERS

Featured with Henry Bergman, presenting dainty dances and songs, with inimitable grace and ease

COLISEUM, WEEK MAY 2

"BE SOMEBODY'S BABY DOLL DIRECTOR" ADVISED, SAYS WITNESS

Sensational Evidence Offered in Case of Harry McRae Webster
Against U. S. Photo Play Corporation Which Spent
Fortune on Film "Determination"

HACKENSACK, N. J., May 2.—The trial of the \$50,000 suit alleging breach of contract brought by Harry McRae Webster, motion picture director, against the United States Photoplay Corporation, was brought to an end last week with a verdict brought in by the jury granting a judgment of \$50 to the defendant corporation. The jury reached this decision by bringing in a verdict granting a judgment of \$2,500 to Webster, which they offset with a verdict for the United States Photoplay Corporation of \$2,550 on a counter claim which they had filed in answer to the suit. These verdicts, which leave Webster indebted to the picture company to the extent of \$50, were appealed from by Webster's attorneys, Hess & Kahn, of New York.

The appeal from the jury verdict was based on the grounds that the jurymen had not figured correctly. According to Mr. Hess, the \$2,500 awarded to Webster represented \$250 a week for ten weeks that had been held in escrow according to contract to guarantee Webster's services. Mr. Hess said that Webster had worked for fifteen weeks, and \$250 was held out of his weekly salary of \$750 each week and turned over to a third bank. Thus, he says, Webster is entitled to \$1,250, less the \$50 the jury decided he owed the picture company. The appeal, which asks that the verdict be set aside, has not as yet been granted or denied by Judge Willard Outler, before whom the case was tried in the Bergen Circuit Court.

The counter-claim filed by the United States Photoplay Corporation stated that the reason Webster's contract had not been kept was because of the director's "disloyalty, intemperance and impropriety."

In substantiation of these charges the picture concern had witnesses testify personally and by written deposition. Much of this evidence was of a startling nature, especially the deposition made by Mrs. Ernestine K. Leland, of Knoxville, Tenn., who was the secretary of Webster while he was employed by the picture concern. Mrs. Leland, through deposition, declared that Webster had made himself "thoroughly obnoxious" to her. In part, she said:

"For the first two weeks I was employed in Washington, Mr. Webster was very pleasant and acted in a thoroughly gentlemanly manner. After reaching the studio, however, a few days thereafter, he commenced squeezing my arm, calling me 'dearie' and otherwise making himself objectionable to me. I resented his manner and had little to say to him. When he asked me why I was so 'pensive' and 'down-in-the-mouth,' so to speak, I replied that my salary, which had been cut \$10 on the week at the last minute, was not sufficient for my expenses, and that I was becoming frantic over the situation.

"He replied that I was standing in my own light, that I needed a 'daddy,' and suggested that I be 'somebody's baby doll.' I grew indignant and waved him aside from such talk to me. He repeated that conversation several times and told me that I had better change my mind, because when we were on location we would be 'very, very close to each other.'"

Mrs. Leland also told of treatment accorded by Webster to a seventeen-year-old girl who had applied for a position as actress in Washington. She said that Webster showed the girl a picture of a nude woman in a book of paintings, and told her that he wanted her to take that pose. The young girl looked at the picture and said, "No, Mr. Webster, I can't do that." Webster, says Mrs. Leland, "told her to consider what she was saying; that it was her best opportunity to get into the pictures as the public would take quicker to her form than to her act-

ing, and that he was giving her a big opportunity."

"What did the girl say to Webster?" "She said: 'Mr. Webster, if my chance to be in moving pictures depends on that, I will have to stay out. Then she left the room, and Mr. Webster said to me, 'she will have to take her chance with the mob.'"

Mrs. Leland told of what happened to the first applicant who applied for the part of a nude woman in allegorical scenes which, she said, were not needed in the scenario of the picture, "Determination," which the picture company was producing. Webster, she said, was responsible for these "nude" allegorical scenes.

"The girl was photographed in the pose of the nude woman, but was not accepted, for Mr. Webster brought the pictures to my desk, and pointed to them, laughingly said, 'Return the pictures to this young lady, and we can't use her.'"

John L. McCutcheon, formerly assistant director to Webster, and at present chief director, gave testimony verifying the statement made by Mrs. Leland.

Webster, while on the witness stand, admitted many of the things that were charged against him, especially those as to the way he handled women applicants for certain scenes. He asserted that all motion picture directors used the methods in engaging women in order to get the right type.

He denied the charges of extravagance and mismanagement in the making of "Determination," saying that he did the best he could with the material at hand

and under the conditions. He said that other directors would have done all that he had done.

The United States Photoplay, a stock corporation, promoted by Captain Frederick Stoll, who was declared missing by the officers of the company at the time the Webster suit was started, is at present in bankruptcy, although approximately \$600,000 was acquired by the selling of stock throughout the country.

The picture "Determination," on which the most of the \$600,000 was spent, is as yet incomplete. It was begun from the story written by Captain Stoll, who was also the president of the company. While no actual filming has been done for some time, it is reported that work was begun this Monday by a reorganized company, which purchased the assets of the bankrupt concern, including the incomplete picture for \$20,000.

Before the commencing of the trial in the action brought by Webster, a suit brought against the United States Photoplay Corporation by Richard Travers, a motion picture actor, for breach of contract, was decided by a jury in favor of the actor, who was granted judgment of \$5,500. Any possible findings in the two actions were protected by a \$15,000 bond which had been put up by a surety company.

ARNOLD DALY SAILS

When George M. Cohan plays the role of the Vagabond in "The Tavern," Arnold Daly, who created the part, will not be here to see him, for he sailed for Europe Tuesday and will be away the entire summer. When Mr. Daly returns he will become an independent producer and will open up at the Greenwich Village Theatre October 10 with "The Children's Tragedy," a drama by Carl Shoner.

On the same bill as a curtain raiser will be Shaw's "The Man of Destiny." Daly will also revive Shaw's "Candida" and Herman Bahr's "The Master." He plans to bring back several Continental plays. Members of his company are Blythe Daly, his daughter, Phillips Teade, Sydney Carlyle, and Walter F. Scott.

"LAST WALTZ" A BIG SUCCESS

ATLANTIC CITY, April 29.—"The Last Waltz," the Oscar Straus operetta, which marks the 200th musical production that the Shuberts have presented to the public, made its American bow at the Globe Theatre here, last night. The music of Straus has not been heard hereabouts since the Kaiser took the notion that the world was as weak as his crippled arm. But the American version of the piece makes up for lost time, being beautifully mounted, lavishly cast, and stunningly costumed.

Eleanor Painter, in the prima donna role, is the particular bright spot of the piece, being as effective in her acting as she is in her singing of the role. To the first nighters she revealed herself as a dramatic soprano of great power. Her every move was one of distinct artistry, and especially so when accompanied by the inflection of her voice.

Most of the musical numbers are typical of the Straus style, always at its best in the waltz time, and they vie with the successful memories of "The Chocolate Soldier." "The Last Waltz" is one with a fascinating carrying strain and with "Roses Out of Reach" and the "Mirror Song," was perfectly interpreted by Miss Painter, who actually lives the lyrics in the modulations of the notes.

Most of the other numbers prove equally effective. The Straus note is particularly noticeable in the ensembles and in the costumed entrances of the final act.

Most of the comedy is handled by the always funny James Barton, whose inimitable style of shuffling kept the auditors in a continual roar. Walter Woolf, as the hero, was superb in his singing of the baritone role. While not featured along vocal lines, Eleanor Griffith and her twinkling eyes also caught the public fancy. Florence Morrison gave a clever portrayal of the mother of four girls, the Swanson Sisters dazzled with their pulchritude, while Gladys Watson also scored with her vibrant personality.

AL WOODS QUIZZED

CHICAGO, Ill., May 2.—Al H. Woods, theatrical producer and theatre owner, was grilled for more than two hours Saturday morning by the Dailey legislative inquiry, which is being conducted into the building graft here. At the close of the session Mr. Woods was told to appear before the commission again next week for further questioning. He was called to testify to an alleged payment of \$65,000 graft to union labor leaders on the construction of the Apollo Theatre. According to information, which has reached the commission, the payment of \$50,000 was demanded by business agents, with a subsequent demand of \$15,000. Mr. Woods was given the alternative of paying the money or having the construction of the theatre halted by a strike. Other theatre owners will be called to testify late next week.

STOCK AT BUTTERFIELD HOUSES

BATTLE CREEK, Mich., May 1.—Dramatic stocks playing Broadway successes and motion pictures will take the place of vaudeville for the Spring and Summer months at the Michigan Butterfield houses.

"BEGGAR'S OPERA" CLOSES

CHICAGO, Ill., May 2.—"The Beggar's Opera" closed at the Central Music Hall Sunday night. It is said that the company plans to spend the rest of the season in the storehouse.

B. F. KAHN

B. F. KAHN, whose picture appears on the cover this week, operates the Union Square Theatre, which is the only burlesque house in the East that runs fifty-two weeks a year. Kahn has an all star burlesque stock company at his house and plays to a steady average all year around. This is his seventh season of playing burlesque at his house.

Mr. Kahn is one of the best known owner and manager in burlesque and has had many of the present-day stars in burlesque under his management at the Union Square. He is also treasurer of the Burlesque Club.



PREACHER MAKES SENSATIONAL ATTACK ON STAGE AND ITS PEOPLE

John Stratton, Calvary Church Minister, Declares That the Stage Is Destroying the Home and Poisoning the Life of the Nation

Speaking at the Calvary Baptist Church, where he delivered the last of his series of divorce sermons, the Rev. Dr. John Roach Stratton made a sweeping attack upon the stage and theatrical people last Sunday night and during the course of his speech declared that the stage was destroying the home and poisoning the life of the nation. The attack drew a sharp rejoinder from Francis Wilson, the actor, who accused Dr. Stratton of abusing the stage through jealousy because of its gradually increasing influence among the people. Dr. Stratton has thus far made no reply to Mr. Wilson's counter attack.

"The stage," he said, "is a rotten proposition. It is reeking with moral infamy. It is the devil's church and is engaged in robbing the true church of its Sabbath."

"When a clergyman is portrayed upon the stage at all, he is pictured either as a knave or a fool. The Sunday school ideals are mentioned only to produce merriment.

"If these things are not true, then I wish to raise the question of why the most popular actors of to-day are those

with the longest string of wives to their credit. Certainly the theatre is the only place where a blot on a woman's character is an asset rather than a liability.

"I wish also to raise the question of why it is that in every divorce scandal that has shocked the New York public—especially in recent years—one or more actresses have figured."

In his reply to Dr. Stratton, Mr. Wilson, when the matter was brought to his attention, said:

"The theatre with almost every church hand raised against it, has grown to be the greatest moral influence in the world. Men like Stratton are jealous of that increasing influence. When they see the empty pews and feel their influence waning, they always take a fling at the stage in an effort to attract attention to themselves.

"Statistics prove that actors do not lead in the number of divorces. As a profession we are as decent and home-loving as any other. It is certainly not true that the most popular actors and actresses on the stage to-day are the ones most often divorced."

STONE TO SHOW FILMS IN CHURCH

Fred Stone will exhibit in the Church in the Gardens, Forest Hills, next Sunday, pictures of wild animal hunts taken by himself. Rev. David G. Latshaw wanted a little Sunday afternoon entertainment at the church, so Fred offered his collection of wild animal movies. The pictures will show a polar bear hunt with Arthur Houghton, Stone's manager, in Greenland, a cougar hunt in the Grand Canyon, Western rodeos, and others.

Fred also hopes to get pictures of his two one-year-old buffaloes, Tip and Top, which he keeps at his Chin-Chin ranch at Amityville. The buffaloes, which Stone obtained at an auction at Central Park, are named after the show in which Fred Stone has been starring.

Stone is still on crutches, but it has not dampened his enthusiasm a bit. "Rex Beach and I," he said, "are going on a real hunt this summer. We talked over plans this afternoon for a trip up the Bering Sea to Wrangel Island, the coast of Siberia, Alaska, and down the Yukon."

HYPNOTIC POWER COST HER \$50

PASSAIC, N. J., May 2.—Katherine Muscrat, Gypsy fortune teller at a carnival playing here, was fined \$50 in the city court today where she was arraigned charged with the virtual theft of \$31 from Mrs. John Sotorsky. The latter said she went into the fortune teller's tent on Saturday night where she was hypnotized to such an extent that she fainted. When she revived, she said, the Gypsy told her that her husband was dying and the only way she could save him was by giving all the money she had. Mrs. Sotorsky did so, she said, as at the time she was in a stupor.

STOCK AT NASHVILLE ORPHEUM

Stanley Whiting has taken over the Hazle Burgess Players for a Summer run of stock at the Orpheum Theatre in Nashville, Tenn. Jack Hayden and Hazle Burgess will play the leading roles. Mr. Whiting will present "Peg o' My Heart" as the first piece.

BEREZNIK LOSES CAR

CHICAGO, Ill., May 2.—Leon A. Berezniak, the theatrical lawyer, returned from Dallas, Texas, early this week, to discover that thieves had made off with his automobile. After four days of fruitless search by the local police, the attorney purchased a new Stutz.

HELD ON LARCENY CHARGE

Harry Victor, of 1350 Washington avenue, Brooklyn, was held in \$5,000 bail, charged with grand larceny, on the complaint of Margaret McQuade, a motion picture actress of No. 124 West 46th street, by Magistrate Silberman in the West Side Court last week.

Miss McQuade phoned the police last Thursday evening that the man who had stolen her jewelry, worth \$8,000, in October, 1919, was in a restaurant at Broadway and 48th street. Detective Brady rushed to the eating place, and after a spirited chase, arrested Harry Victor. The actress said she had not seen him since he took the jewelry.

When the case was heard in the West Side Court on Friday, Miss McQuade wanted to withdraw the complaint. She told the Court that she had lived at the Hotel De France with the accused man for eight months as man and wife.

Magistrate Silberman refused to withdraw the charge. Assistant District Attorney Gibbs said that the actress "had been reached by friends of Victor," and asked the Court to hold her in the House of Detention as a witness until the examination, set for Tuesday of this week. The judge denied this request, but Miss McQuade was served in the court room with a subpoena to appear at the examination.

FLECK OPERA CO. GOES ON TOUR

The Fleck Grand Opera Company will start this week on its semi-annual tour of New York State and the border towns of Vermont and New Hampshire. The company will make one- and two-night stands and will then go to the Globe Theatre, Boston, for an indefinite stay. It has a repertory including "Pagliacci," "Cavalleria Rusticana," "Il Trovatore," "Faust," "Aida," "Carmen" and "Pinafore," "The Chimes of Normandy," "The Mikado" and "The Daughter of the Regiment."

The company includes Estelle Wentworth, Elsa Foerster, Fallette Rezia, Harold Lindau, George Reynolds, Joseph Martells, Pierre Remington, Italo Picchi, Catherine Richards and Marta Meils.

SAME JOB FOR NINE YEARS

Edward A. Woeckener, musical director of the Al G. Barnes' circus band, has occupied the same position for the past nine consecutive years. He plays cornet and trombone.

COHAN IS GOING TO PROVE IT

George M. Cohan made the statement recently that he could play the role of the vagabond in "The Tavern" better than any actor on earth. This assertion was looked upon by friends of Cohan as a little "kidding" for the benefit of Arnold Daly, who played the vagabond role in the "Tavern" company which closed last week at the George M. Cohan Theatre. New developments, however, show that Cohan either was sincere when he made the statement or, now that he has made it, has decided that he will make good his boast.

The Chicago "Tavern" company, in which Lowell Sherman played the vagabond, left Chicago last week on its way East, and is now in Cleveland. Sherman, informed of what Cohan had said, so the story runs, decided that Cohan meant to play his part when the show reached the East, and sent a telegram to the Cohan offices giving notice of his resignation. The vagabond part is now being filled by John Meehan, general stage manager for Cohan, who played the part for a short while in New York during a brief absence of Arnold Daly.

Proof of the fact that Cohan will try his hand in the "Tavern" lies in an advertisement carried in the Atlantic City papers this week of the coming of the "Tavern" to the Apollo Theatre on May 9. This ad. ran as follows:

"To the Public! I made a statement that I thought I could play the role of the Vagabond in 'The Tavern' better than any actor on earth, and I'm going to attempt to prove it—right here in Atlantic City. Sincerely yours,

"GEO. M. COHAN."

Whether Mr. Cohan will bring "The Tavern" into New York after he tries out the vagabond role in Atlantic City is a matter of opinion with theatrical men interested in the situation. Cohan will make the fourth man who has played the role in New York, if the piece is brought back to New York—Arnold Daly, Brandon Tynan and John Meehan having essayed the role here.

KOONS SISTERS SUED

Nellie and Sarah Koons, the former vaudeville team who made their concert debut last week at the Town Hall, were served with a summons the evening of their appearance in a \$50,000 suit alleging breach of contract brought by G. M. ("Broncho Billy") Anderson, the theatrical producer and former motion picture star.

Anderson charges, according to the Koons Sisters' personal representative, Helen M. Levy, that the singers broke a contract made with him to appear in "Broadway Brevities" last season. The singers claim that they were forced to rest at the time because they were ill, and went to Europe for that purpose. They later sang with the Cain Opera Company in London, and returned to this country recently.

CHAS. BLANCHARD DIVORCED

Mrs. Lillian Blanchard, wife of Charles Blanchard, vaudeville agent, was granted an absolute divorce in the Supreme Court last week. The couple were married on November 18, 1916, shortly after Blanchard's first wife, Evelyn Blanchard, with whom he is now associated in business in the Putnam building, was granted a divorce from him.

The complaint filed by his second wife charged that Blanchard was guilty of infidelity from November, 1918, to November, 1920.

ACTORS' FUND TO MEET

The annual meeting of the Actors' Fund of America will take place March 10 at the Hudson Theatre. Daniel Frohman will not preside as president since he is on his way to California for the purpose of arranging a pageant in Los Angeles. Joseph R. Grismer, first vice-president, will preside.

There is only one ticket in the field, all the present officers running for re-election with the endorsement of the members of the Fund.

"THE WHEEL" SCORES BIG HIT

ATLANTIC CITY, N. Y., May 2.—Winchell Smith scored an immediate success tonight with the production "The Wheel" at the Apollo Theatre, writing a play that is of the best his pen has achieved. Beside being so definitely lined in speech and part, Mr. Smith has secured a cast of very close to perfection.

Thomas W. Ross, as a gambling proprietor, made a notable hit in the performance which also provided a very exceptionally played one act part for the croupier of a roulette game. Harry Leighton plays the husband, Ida St. Leon the wife, Jay Hanna Harry Walbridge, Charles Laite, Florence Enright, Josephine Williams, Leila Bennett and Francis O'Reilly are well set in the cast.

The story concerns a domestic problem arising in the life of a young couple, a wealthy man's son and a young girl who has been proprietor of a hat shop. Trouble creeps into their domestic happiness with the gambling fever which holds the husband fast. By a clever ruse revealed at the finale of third act, the impossible is achieved and all proceeds to a finale. Comedy is introduced with two young and clever servants.

The play is an unusual hit of great quality, possibly a successor to "Lightnin'" in popularity.

"RUDDIGORE" CLOSES IN SOUTH

Edward M. Beck's "Ruddigore" company, which has been on tour since last September, closed at the Strand Theatre, Richmond, Va., owing salary to members of the chorus, and also without paying their return fare to New York, according to a complaint filed by members of the chorus association last week. According to members of the company, some of them are owed more than two weeks' salary. They say that while the show did well in the early part of its trip receipts had fallen off considerably for some weeks prior to the closing.

According to reports, Beck is now attempting to organize a new company to do the piece for a Summer run in Boston, opening May 23 at Copley Square Theatre. Until Beck's present obligations are paid the Chorus Equity has advised any of its members against joining the new company.

EQUITY SHOP FOR CHORUS

As a result of the balloting last Monday The Chorus Equity Association will accept the principles of the "Equity Shop" as laid down by the Actors' Equity Association some time ago. Officials of the Chorus Equity declared the decision of the members of the association was overwhelmingly in the affirmative and was barred from being unanimous by only a few scattering votes.

About two thousand votes were cast, chiefly by mail from members who were with companies on the road.

NAZIMOVA OUT OF DANGER

Mme. Nazimova was slightly improved last night, her physician reported at her home in Port Chester. Members of the family said the stage star was suffering from a severe cold which had confined her to her bed since Saturday. Her fever has diminished. Danger of pneumonia developing seemed passed.

SCENARIO WRITER A SUICIDE

KEENE, N. H., May 2.—Despondent because of her failure to become a successful motion picture scenario writer, Mrs. Elsie Kimball, wife of a United States army officer, committed suicide here last week. She closed and locked the door and windows of her room, and turned on the gas. She was dead when discovered.

SEVEN YEAR OLD TO PLAY LEAD

ROXBURY, Mass., May 2.—Dorothea Gertrude Clarke, a little seven year old of this city, will have the leading role in a show to be produced here. Dorothea, who is known hereabouts as the "Baby Confectionist," has learned to imitate well-known circus performers.

VAUDEVILLE

ALBEE DONATES 7,000 TICKETS FOR CHARITY

500 TICKETS FOR 14 HOUSES

E. F. Albee has donated to the American Committee for the Relief of Ireland, which is making a drive for funds for the relief of the starving women and children of that country, 7,000 tickets distributed among fourteen of the Keith theatres in New York and Brooklyn. These tickets will be sold by members of the committee, and will be honored in the theatres from May 10 to June 10.

Five hundred tickets in each of the following houses will make up Mr. Albee's contribution. These theatres are the Colonial, Eighty-first Street, Riverside, Alhambra, Bushwick, Boro Park, Greenpoint, Orpheum, Coliseum, Fordham, Royal, Jefferson, Prospect and Hamilton.

The Theatrical Section of the American Committee for the Relief of Ireland is headed by Joseph B. Maxwell.

It is understood that Mr. Albee's donation will be followed by similar acts on the part of New York theatrical managers and producers and motion picture theatre-owners. This plan takes the place of the drives that are held in the theatres of New York for various charities.

The Loew, Orpheum and other circuits will, it is believed, follow Mr. Albee's move in the matter.

NEW SOUTH AMERICAN ACT

Gus Shy has been engaged to do a comedy role in a new South American act, entitled "In Argentine," which Scibilia and Brooks have brought from the "Teatro Nacional," Buenos Ayres, and which they will present next week at the Colonial Theatre, with the Palace to follow. Included in the cast is Caridad Davis, styled the Argentine Anna Held, and Senorita Delirio and Mercedes Fuentes, Apache dancers.

BRIGHTON BEACH TO OPEN MAY 16

The New Brighton Theatre at Brighton Beach will open its season on May 15. The same vaudeville policy as was followed in previous years will be in effect, with weekly changes of bills. The theatre is again under the management of George Robinson. There will be no change in prices, the same scale of \$1 top for week-day nights being charged.

DANCER RULOFF BREAKS HIP

Alexis Ruloff, of the dancing team of Ruloff and Ruloff, slipped while dancing with his partner at the Hotel Astor last week and sustained a broken hip. He was taken to the Flower Hospital. Ruloff was twirling his partner over his head in the finish of a Russian dance, at the "Homeless Dogs" ball when the accident occurred.

MACK OUT OF BILL

SPRINGFIELD, Ill., May 2.—Howard Mack, of the vaudeville team of Mack and Lane, was forced to cancel his opening engagement here on Thursday on account of a severe attack of pyorrhea. He went to Chicago for treatment. Gibson and Betty were substituted for the balance of the week.

GREENWALD PRODUCING

CHICAGO, Ill., May 2.—Maurice Greenwald, local producer, returned from New York City on Friday. While in the eastern metropolis, he secured a number of vaudeville singles, which he will feature next season in his many vaudeville acts. Greenwald will spend the summer producing novelties.

ORPHEUM JR. HOUSES CLOSING

Several of the houses on the Orpheum, Jr., circuit have closed and a number of others will cease their season's activity in the near future.

The Majestic at Springfield, Ill., closes Sunday, May 29; the Orpheum at Champaign, Ill., June 4; the Lincoln-Hippodrome, Chicago, Sunday, June 5; the American, Chicago, June 5; the Columbia, Davenport, Iowa, June 5; the Palace, Rockford, Ill., and the Orpheum, Madison, Wis., will close on June 19; the Orpheum, Salt Lake City, Sunday, June 1; the Clunie, Sacramento, and the White Theatre, Fresno, Saturday, May 28; the Orpheum, Lincoln, Nebraska, Saturday, June 4; the Orpheum, Des Moines, June 4; the Orpheum, St. Paul, Saturday, May 21, and the Orpheum, at Duluth, Minn., Saturday, May 21.

The Empress, Decatur, Ill., closed April 24, and the Palace at Moline, Illinois, has been closed for two weeks.

HARRY THOMSON LEFT \$2,270

Albert Esmann, known on the vaudeville stage as Harry Thomson, who died May 24, 1920, left an estate valued at \$2,270. An order exempting the property from inheritance taxation was granted by Surrogate Wingate in the Kings County Surrogate's Court last week.

Thomson was famous as one of the most popular actors at the old Bowery Theatre, and for the past thirty-five years has been known as the Mayor of the Bowery. His home was at 1284 Putnam avenue, Brooklyn. He was very active in the soldier and sailor entertainments given during the war, and was always ready to be of service to the various entertainment committees.

Margaret Esmann, his widow, is sole legatee and executrix of Thomson's estate.

INCORPORATE IN ILLINOIS

SPRINGFIELD, Ill., April 28.—The Shubert Advanced Vaudeville, with principal offices at 223 West Forty-fourth street, New York, was incorporated here today to do business in the State of Illinois. Lee S. Shubert was given as president and William Klein as secretary of the corporation. \$2,000,000 of the capital stock, which the papers give as \$20,000,000, is to be employed in this state. The principal office in Illinois is at 84 West Randolph street, Chicago, and the representative in Illinois is Frederic E. Van Vonnimon.

NEW VAUDE HOUSE FOR CHICAGO

CHICAGO, Ill., May 2.—It is reported here that the ground at Quincy and State streets has been purchased and that a new vaudeville house, seating 3,000 people, will be erected on the site. No record of the transaction has thus far been discovered. For some time it was rumored that the corner would be purchased by a movie theatre corporation and that another large movie house will be constructed.

CASTLE & SAWYER IN PARK

Maurice Castle and Irene Sawyer, the vaudeville dancers, appear in special dancing features every night this week at River View Park, the waterfront amusement park in Baltimore. The park has reopened for the summer season with all the old and several new attractions. Sig. Salvatore Oriunio's concert band has been re-engaged for the season.

JOHN T. MORAN ILL

John T. Moran, well-known vaudeville agent, who has been connected with the Pat Casey agency for many years, is seriously ill at his home in this city.

NEW ACTS

"Fid" Gordon, of Eva Shirley's act, and Charlie Adams, of the Avon Comedy Four, will appear in a new double act next season.

SHUBERTS GET GREAT NORTH. HIPPODROME

TO PUT IN VAUDEVILLE

CHICAGO, Ill., May 2.—The Great Northern Hippodrome, which has been playing continuous vaudeville, booked through the offices of the Pantages Circuit, today became the first Shubert vaudeville theatre in this city. A contract and lease, giving control of the house to the Shubert Advanced Vaudeville, Inc., was filed at the office of the County Recorder. The lease covers a period of fifteen years and provides for a total rental of \$1,275,000 at the rate of \$85,000 a year.

The theatre will be closed on August 1 and it will be resited, remodelled and redecorated at a cost of \$75,000. The balcony will be brought closer to the stage and 400 seats will be added, increasing the total capacity to 1,800.

The change in control of the Hippodrome is the first sign that the long-talked-of war between the new Shubert vaudeville and the Orpheum and allied circuits will affect Chicago. The change in control at the Great Northern Hippodrome will not, however, cause a change in the policy of the house for some time and the house will continue to be booked through Andy Talbot. Later, with the development of the Shubert circuit of vaudeville theatres, the acts will probably be booked directly from New York.

The house will be rechristened, despite the continuance of the old policy, the name "Alhambra" having been chosen temporarily.

The Hippodrome was opened as the Great Northern in November, 1896, with Henry Miller in "Heartsease." Since that time it has been a high class legitimate, a vaudeville, a moving picture, a popular-priced legitimate stock and an art theatre.

COMPLAINTS SETTLED

W. S. B. has settled the complaint of D. D. H. against him, by writing to the N. V. A., notifying them that he was billed as "W. S. B." through error at the Cosmos Theatre, Washington, on the part of the management of the theatre.

The complaint of Fenton and Fields against Louis, La Varre and Davis, has been settled by a note sent by the latter to the former team, notifying them that the gag complained about was used in an emergency when their props failed to arrive, and that the gag is not used in the act at present.

ROSENER PUBLISHING MAGAZINE

George Rosener, who does "The Anthology of an Old Actor" in vaudeville, has begun the publication of a small quarterly magazine called *Pan*, which is devoted to the stories of the stage and, as the prospectus reads, to the showing up of hypocrisy and sham, wherever it exists, by the use of satire. It is a neat, attractive little booklet, is written in a pleasing style and will doubtless be popular.

LOOKING FOR MISSING DANCER

CHICAGO, Ill., May 2.—Mrs. Lotus Andrews has asked the local police to assist in finding her daughter, Florence Schubert, a vaudeville dancer, whose stage name is Florence Allan. The girl is 17, and Mrs. Andrews, who lives at 1849 Cleveland avenue, believes that she eloped.

CRESSY AND DAYNE CELEBRATE

SAN FRANCISCO, April 29.—William Cressy and Blanche Dayne celebrated their 30th wedding anniversary, here, recently at the Orpheum Theatre.

N. V. A. COMPLAINTS

Stan Stanley has filed complaint against Marion Gibney, alleging infringement on the "dollar a joke, dollar a laugh" business, used in his act.

Jack George is the complainant against Peck and McIntyre, and claims infringement on the "foot" gag, and the business that goes with it.

Mlle. Rhea has complained that Emma Haig is infringing on her billing, in using the "Sweetheart of the Dance" billing.

Mae Lubovksa has filed a complaint against Mme. Rialto, of an act known as "Look." Mae Lubovksa claims that her car fare from New Orleans back to New York was not paid.

Lucy Gillette complains against a juggling act called Elli. Miss Gillette alleges that Elli not only infringes deliberately on five tricks which she does at one time, but on the entire routine and style of her act.

BOOKING ACTS FOR CUBA

Mme. Pubillonnes, owner of the Pubillonnes Circus of Havana, Cuba, is now in New York booking for next season.

Frank Wirth is Mme. Pubillonnes' personal representative, and has started to engage acts for two shows to open in Havana next November, one show going on the road and switching with the one playing in the capitol city.

Last year the Pubillonnes circus, despite the banking and other unsatisfactory conditions, established a new record at the National in Havana.

HILL LEAVES THE REGENT

William B. Hill, who has been with the Moss enterprises for the past three years, has resigned as manager of the Regent Theatre and left the house May 1. He has no definite plans yet but he expects to join another theatre organization soon. Mr. Hill managed the Jefferson for two years before going to the Regent. He is to be succeeded by James Fotheringham, who has been assistant-manager of the house.

OLD MINSTREL ACT ON FOX TIME

The old minstrel act which James Madison, Milton Hockey and Howard Green are putting on will open Thursday on the Fox Circuit. The company consists of old-time minstrel performers including Udell of Udell and Pearce, Whyte, Joseph E. Gorman of the Gorman Brothers Minstrels, who made his first professional appearance in 1869, and Billy Golden of Golden and Hughes.

SUNDAY CONCERTS CLOSE

The Bernstein string of houses will close their Sunday concert season next Sunday. They have Miners, in The Bronx; the Empire, Casino and Gotham in Brooklyn; the Strand in Hoboken, and the Empire and Gaiety in Newark. The Prospect, in The Bronx, will close May 22, and the Steinway closed last Sunday.

CLIVE AND BARCLAY TO DO ACT

Henry Clive, the artist, and formerly vaudeville magician, has formed a vaudeville partnership with Don Barclay of the "Step Lively Girls," and will present a new vaudeville act opening about the middle of May.

JACK FOX GOING TO CHICAGO

Jack Fox, the agent, will leave for Chicago May 7 for a ten-day trip. Fox will secure some new acts for Eastern bookings, and will drive his car back, stopping at Springfield, Ohio, on his return, to see Gus Sun.

WORKING IN PISANO ACT

Friend and Downing are this week appearing at Ravonne, N. J. On the same bill is Gen. Pisano, the sharpshooter, and Friend and Downing, after appearing in their own act, are working in the Pisano offering.

VAUDEVILLE

PALACE

A slowly moving first half with little life after the first act to recommend it, the opening turn, Fink's Mules getting the most spontaneous applause, and from a vaudeville standpoint proving the best act. In this equine offering, the stock was well groomed and well trained, a somersault dog standing out and getting hands on some fast "backs."

Miller and Capman opened with a song that was weak and followed with a routine of dances of the eccentric order in which "instep" work predominated. Received good applause for the spot.

Georgia Campbell, assisted by Robert Buchanan, Archie Ruggles and George Sutton, interested with southern songs in a well staged act. The ensemble singing of the three men was good and the individual singing of Robert Buchanan, especially in his rendition of "Sally," is worthy of special comment. Miss Campbell looked pretty, dainty and charming.

Toney and Norman repeated the act that has been reviewed several times; Toney clowning, mugging and acting silly; some thought he was funny, but to others he was apathetic. The act stalls and drags in the middle. Toney said at the finish "thanks for putting up with our nonsense" and that's just what it seemed. Miss Norman does little, not even changing her costume. A knock-kneed dance for an encore was the best thing in the act.

Dorothy Jardon, billed on the program as a "sensational diva," and in front of the theatre in more glowing terms, lived up to her billing from an applause standpoint. She presented the same act as upon her previous visit with the exception of "Eli, Eli" which was eliminated. Her singing was much better this time than it was when the writer reviewed her upon a former occasion, especially noticeable in the "Romanze," from "Cavalleria Rusticana." Received much applause and sang a published number for an encore, Miss Jardon's voice, a brilliant well placed soprano, thrilling in quality, is beautiful throughout the entire register and her singing is delightful.

Kennedy and Berle, two youthful performers, failed to get much in the way of laughs or applause with the exception of one or two, until they started the impersonations when Elizabeth Kennedy, who bears a resemblance to Jane Lee, received a hand on her Ruth Terry imitation. Milton Kennedy did Eddie Cantor and seems to be suffering from over assurance, not only in his imitation but in all his work in general.

The "sob stuff" at the end of the act, was very poorly done. The team received a number of flowers and took several bows to applause.

Following this act there was a wait prior to the appearance of the Ford Sisters who will be reviewed in detail in another column. During the first part of the act, the front drop kept blowing way out in the footlights, once it was caught by one of the girls in dancing and pulled aside and stage hands in shirt sleeves were seen. The act ran thirty minutes which is by far too long.

The Watson Sisters were the applause punch of the second half. After several bows to good applause, the girls were forced to return for two speeches of thanks.

Robbie Gordone in character studies and poses from old masters displayed a shapely form and some artistic living pictures. The curtains and drops were handled badly, the drop at the finish coming down to cover half the horse used for the last pose.

The orchestra played the "Farewell March" for an overture and "It May Be All for the Best" for the exit march; Frederick Daab and his orchestra leave the Palace soon, perhaps "It May Be All for the Best."

H. W. M.

SHOW REVIEWS

HAMILTON

Tony and George gave a fair start to the lay-out with a gymnast and tumbling routine with some comedy thrown in. They have a great laugh-getter in the bit, where the comic stands on the shoulders of the strong man, and swings his arms and body in unison to the moving of the strong-man's feet as the latter walks. The stunts done by the two are good in the line of work offered. A woman assists for the opening bit, and a few parts of the act.

Peggie Carhart offered a difficult act to score with in number two position, and went over nicely, with her "violinologue." Miss Carhart stays in view on stage for her entire routine, and goes into number after number, with scarcely any stop between. To do this effectively, is quite a stunt, and Miss Carhart seems to have accomplished that feat. Incidentally, the orchestra, under the direction of Wm. R. McElwain, might be complimented, especially the pianist, for the very good work they did in accompanying.

Washington Heights is a great place for old-timers, and despite the few present in the audience, Mr. and Mrs. Jimmie Barry found a royal reception waiting for them. The pair offered "The Burglar," a sequel to "The Rube," with some new lines and songs written by Jimmie Barry. Vernon Stiles, accompanied at the piano by Tom Hughes, was the applause hit of the first half. Stiles was in good voice, and had to take three encores, closing with "Rachin," a Hebrew melody, of which Stiles gave a brief synopsis before singing.

"Dummies" is a musical act with five people, presented by Wm. B. Friedlander and written by Harlan Thompson. Last week at this house they had a Harlan Thompson comedy presented by Friedlander called "Indoor Sports." These two will get to be like Carlton Hoagland and Edgar Allan Woolf, with an offering playing in town every week. "Dummies" is a very pleasing act, entertaining from start to finish; and presented with a capable cast. It will be fully reviewed under new acts.

Jimmy Fallon and Marjorie Shirley had a hard spot to play in opening intermission, but gave a nice account of themselves despite that. The act consists of a great deal of the material which Fallon did with Russ Brown formerly, and which Brown is now doing with Connie O'Donnell. Miss Shirley is singing the "Waitress" number, and doing a few dance bits which she formerly did with her sister. Incidentally, Fallon is still doing his Bert Fitzgibbons imitation, with as much results as he formerly got out of it. And that's some.

Gus Edwards is playing a return engagement. The act is one that can bear reviewing more than even twice, for Edwards has routined and staged it wonderfully. The costumes, throughout, especially in the flower garden scene, are as beautiful as any seen in vaudeville yet, if not more so. Gus was in good voice and good spirits, and he and his company weren't permitted to part until he had done about seven or more encores. Incidentally, Edwards introduced to the audience, Alexander Milne, the Scotch lad he picked up at Ellis Island, who, with his uncle, David Stalker, at the piano, rendered several numbers, and scored a riot. Lee Stafford and Alba De Roos, with Charlie Pierce at the piano, were practically wasted in closing the show. The act is a neat, entertaining song and dance offering, and given a spot, will score.

G. J. H.

RIVERSIDE

The Unusual Duo, roller skaters, open a very good bill which grows better with every act. There is no reason under the sun why this pair should be billed "unusual." The act is usual to exasperation, almost, throughout. They perform several good stunts, but so do many other roller skaters.

Marie Walsh, a charmingly pretty young lady, and Irving Edwards, a lithe young man, dance and sing acceptably. Both have rather weak voices, but their dancing is on a par with the vaudeville standard. They are both young and lack stage presence and showmanship. However, they should improve with age.

"Who's My Wife," a comedy skit with music, has a conglomeration of impossible situations and must depend for its humor upon obtuse business. It is funny, though, in spite of the amateurish performances of the people in the cast. The act has many funny lines and pleasing music, and went over fairly well.

"The Call of the Sixties" is answered by Dane Claudius and Lillian Scarlet, who play on their banjos the old favorites to which our grandmothers sang and danced. That we have not become completely civilized by jazz music and the speed mania is shown by the reception which the efforts of Mr. Claudius and Miss Scarlet received. They played the old melodies with a power which earned for them weighty applause.

Virginia Pearson and Sheldon Lewis and company present "The Second Chance," a "mellerdrammer," the first effort of Mr. Lewis as a dramatist. It has the old situation: Good people. Enter the villain. The villain is caught. Grovel, grovel; and the much expected happy ending is complicated by a tearfully thankful and reformed villain. The piece offers both the screen stars the opportunity for effective acting and they handle their opportunities very well indeed. And, of course, Miss Pearson makes a very pretty curtain speech.

Follows "Topics of the Day" and then Miss Maude Allen, a thankful relief to the usual vaudeville bawling called by way of apology, singing. Incidentally, this week's bill contains very little of the garden variety. Miss Maude Allen sings American songs, which really express something of American feeling, with the voice and interpretation of a highly trained vocalist. She went over well and gave for an encore "Rachin," a Hebrew-Jewish melody. Miss Allen sings it very well indeed.

D'Armore Franklyn and Douglas Coarles, a pair of remarkable athletes, give excellent burlesque and thrilling acrobatic feats. Their burlesque apache dance is a bumping laugh; and the final stunt, in which Charles jumps into the hands of Franklyn while the latter is suspended over the back of a chair is one of the most thrilling which this reviewer has ever seen. Miss Ernestine Caru, who plays the piano and sings between interludes of acrobatics, performs very well too.

Billy B. Van and James J. Corbett double them up from start to finish. Billy is as funny as ever. The act is a scream with Billy the agent responsible for all the hilarity. It is hard to write about them; there is practically nothing to condemn and it would take all day to write the good things.

W. Horick and Sarampa Sisters finish the show with a series of artistically rendered dances. The act would improve if it contained greater variety. The music throughout has the same national origin and the dances are also similar.

ROYAL

Ben Beyer started the ball rolling with his cycling feats in which he appears in black-face. After drawing quite a few laughs and good hand for an opening turn, Beyer spoiled it by forcing an encore in which he posed for several seconds, muttered some unintelligible gargon supposed to be French and then did an added bit with his wheel which did not get a ripple. He would have been better off had he taken his two bows and exited laughingly.

Matty Lee Lippard deserved a better spot than the second but she held that down in commendable style in "Songs as Was" and "As Is" as her offering is billed. Miss Lippard has an ingratiating personality, looks pretty in a number of really stunning costumes and is the possessor of a sweet, melodious voice.

What with "Babe" Ruth getting off to a flying start and with the elongated George Kelly outdistancing him in pummeling mighty spots the appearance of Capt. "Pop" Anson is well timed. "Pop" used to shake a wicked bludgeon himself a few years back and is now trying to collect his bingles in the two-a-day. While the old boy was undoubtedly a better hit-smith than an entertainer he and his two daughters managed to keep the auditors in good humor and closed to a generous hand. Ring W. Lardner is responsible for the material used most of which concerns the venerable "Pop." And on the latter's appearance here he didn't look so venerable at that. For a close he pranced out in diamond regalia while his daughters sing a number in which baseballs are thrown out front. "Pop" toted a piece of ash and as the balls were thrown back to the stage he showed how he used to bust them in the days of yesteryear. Both daughters looked well in several changes of costumes. One revealed a fairly good singing voice. The other one won laughs along with her dad in some comedy bits.

Frank Gabby registered a decided hit with his ventriloquial turn in which he works differently than most voice-throwers. His impression of an Englishman got them right at the start, his work with a dummy wowed them and they remained wowed in his bit with the aid of the dummy. An encore could not be denied, Gabby going off to one of the best hands of the bill.

May Wirth, along with Phil and the rest of the family supplied the real fireworks on the program and landed the heaviest wallop of the afternoon. The daredevil bare-back feats of May drew successive salvos of plaudits, while the others were not far behind her. Phil was a scream with his comedy riding. The Wirths are billed as the premier riders of the world. If they are not we have not seen any to whom they must side-step.

Two very funny chaps are Eddie Kane and Jay Harman and their hokum and manner of getting it over enabled them to easily smash into the hit column. One of the duo comes on dragging a little wheel cart laden with bottles. The other works as the straight and while the resultant cross-fire means nothing it got them for every manner of laugh from a giggle to a gurgle.

Ona Munson in "A Manly Revue" scored no knockout as far as applause was concerned. However, the act ran nicely. Miss Munson's personality, ginger and good looks are enough to make up for her lack of a female ensemble.

Glenn and Jenkins with their darky cross-fire had them in a continual scream early in the act, let them drop a little in the middle and then picked them up to a good get-a-way with their broom-dance for a close.

The Gellis brought the bill to a close with their clever hand-balancing and foot juggling feats all of which proved the medium to sincere applause.

J. Mc.

VAUDEVILLE

EIGHTY-FIRST ST.

James Evans and Louis Perez, who opened the bill, offer a foot-balancing turn that is one of the best of its style appearing in the two-a-day this season. A feat that vies with any for daring is one wherein the understander balances a huge pole on his pedals while his partner goes through various stunts on its peak. For a close the understander uses his feet to manipulate a miniature battleship, which eventually bursts as if in flames. Both performers go through their routine with a professional ease and assurance which, combined with their ability, resulted in a merited round of hearty applause.

Billy Duval and Bee Little did as well as could be expected in the deuce position. Cross-fire makes up the greater part of their act, which is styled "Their First Quarrel." Some of the lines went over, some stayed on their side. The quarrel concerns the little bride's father with Duval getting a few laughs with his constant reference to the old gentleman's affection for a five-dollar bill that he has had so long the numbers on it started to wear out. Miss Little is a dainty blonde and makes a capable foil. A singing number with some stepping won them a fair hand at the close.

Martha Pryor is a refreshingly pretty little lady, who scored a fair-sized hit with a routine of published numbers. While the possessor of a fairly good singing voice, she overdoes herself in trying to act her numbers and did not really get them until she gave an idea of how a colored girl might sing "I Never Thought I Could Love Anybody." This proved sure-fire and, followed by a syncopated darky number, enabled her to go across to heavy returns. More of the same stuff which she puts over with natural ease should insure her a hit on any bill.

"Indoor Sports" has been seen around New York a number of times this year, and while rather a nonsensical playlet, it always gets a few good laughs. The setting reveals the interior of two apartments, intersected by a corridor. The piece deals with two so-called boobs going to call on their girls in the different apartments. One is of the meek type, who is fearful of falling victim to the matrimonial intentions of his lady fair. The other advises him how to keep her away from the subject of marriage; they shake hands and enter the respective apartments. Follows a great deal of hokum, with one girl vamping the meek chap, while the other is trying to keep the wise one at a safe distance. Of course, the meek one falls, but the wise one fares no better. The two men and two women comprising the cast do well with the material at hand.

"Blackface" Eddie Ross walked out, sang a comedy number to a gale of laughs, walloped them with his stories about his dad, and swamped them when he started to manipulate his African harp. Ross never lost a trick, and throughout revealed himself as a clever and versatile entertainer and keen showman. He knows how to tell a story and work up a laugh as well as the best, but when he starts to play that so-called African harp there's no stopping him. Eddie had to take an encore, a number of additional bows, and then beg off with a speech.

Ernestine Myers offered a terpsichorean effort that for setting, presentation and artistry is a vaudeville jewel. Miss Myers, a nymph-like exponent of the dance, works with a smooth-like precision and grace in all of her numbers, her toe work being especially good. A symbolic number for a close reveals her in a state of undress that might appear obnoxious to some were it not for her artistry. Assisting are Charles Forsyth, Adams-George Clifford and the Darling Twins, all of whom add to the turn either in song or dance.

J. Mc.

SHOW REVIEWS

ALHAMBRA

From a viewpoint of variety, this house has one of the best bills in town this week. Practically every kind of an act, ranging from an animal turn to acrobatic and sketches are represented in the show.

And even though the opening act is an animal offering, it isn't to be ignored, for Carl Emmy's Pets is in a class with anything else, when it comes to pleasant entertainment and appeal. The audience was somewhat slow in expressing their appreciation at the start, but worked up quickly. The living picture and staircase bits are always sure-fire.

When one considers number two acts, and the average ability shown by them, it can hardly be stated that Rolls and Royce are the type of act that will remain placed in that spot for a long while. These two would make an ideal novelty dancing pair for a production.

Stephens and Hollister still present their work with California as a background, but have moved from the front scene of a bungalow to the back yard. A lot of new bits and lines are employed by this pair, who offer an act that does not, and isn't supposed to, "wow" or panic an audience, but which entertains from start to finish.

For laughs, those two "English Boys from America," Val and Ernie Stanton, won the honors for the first half, and ran Harry Watson a pretty close race for the honors of the show. These two brothers have a miracle in a two-man talking act—and that is total absence of any objectionable material. They offer "hokum," 'tis true, but even though it is "refined hokum," it's funny and clever enough to get laughs from any audience, and will, for both are exceptionally good performers.

Since we mention artists who have gotten away from the stereotyped style of work offered by other performers in their line, we may as well bring in the Camminos, who do a dance act. A dance, offering that shows two exponents of Spanish terpsichore possessing grace and technique in that line rare indeed.

Dolly Kay was billed to open intermission, but was shifted down to next to closing, in the spot where Roma and Gaut, who were out of the bill, were programmed. Sidney Phillips replaced that act, and started the second half of the bill with a snap. Phillips is becoming a better performer every time we see him, and it won't be long before he is ranked with the best. He sings in a voice not mannerisms, that is typical of Jolson. He tells stories cleverly, and has some good ones, too.

The telephone bit offered by Harry Watson seemed to be cut somewhat since the writer last saw it, but it scored. The big hit of Watson's act was the fight scene, which was a laugh from start to finish.

If Sophie Tucker returns to vaudeville, she's going to find that she has at last found a singer of jazz songs in vaudeville that is giving her a real run for popularity, and that is Dolly Kay. Miss Kay is a "coon-shouter," to use the old, and somewhat crude term, but nevertheless, puts over a jazz song as few can in vaudeville today. Phil Phillips does well at the piano in accompanying her. At present, in vaudeville, it seems to be tied between Patricola and Dolly Kay.

Nellie and Josephine Jordan closed with a well-staged singing, dancing and wire routine. The campaign against walk-outs on closing acts, seems to be successful here, if Monday night's audience is a standard. The girls played to no walk-outs.

G. J. H.

COLONIAL

A crackerjack bill, well balanced and interesting from start to finish, was opened by Sherwin Kelly, a neat miss who does some clever bicycle riding stunts and looked natty in effective costumes.

Greenlee and Drayton, two good-looking colored boys in neat dress suits, were a good-sized "riot" with their very snappy dancing, particularly at the finish, when they hit a pace at a very fast tempo that made it hard for the orchestra to follow. The audience emphatically applauded, whistled and stamped.

"Flashes" was moved from the next spot to closing the first half, and Wood and Wyde switched to number three, where they proceeded to put the right punch in this spot for laughs; this showed good judgment on the part of whoever rearranged the bill.

Wood and Wyde were just as big a laughing and applause hit as when reviewed recently at the Palace. The act has been described in detail in these columns before; an excellent one of its kind and one of the very best travesty acts in vaudeville.

Jack Rose was next, with the same act recently reviewed in detail when Rose played the Palace. He was a hit here, but not the riot that marked his appearance at Forty-seventh street and Seventh avenue.

The lights were too dark in the Indian number, and it was difficult to see the business with the lady's hat that was borrowed from the audience, and also impossible to see Rose's facial expression; this may have killed his finish somewhat.

Dock Baker, in "Flashes," with Peggy Walker and Bud and Jack Pearson, also about as neat and nifty a looking aggregation of female pulchritude as we have noted for some time, hit the next spot hard. The chorus is especially well-trained, the costuming above reproach, the dancing and work throughout of Peggy Walker, snappy, lively and graceful and the changes of Baker himself worthy of comment. A very good, neat, novelty turn, showing class.

The Weaver Brothers, with their novelty musical acts, got laughs and decided applause on their playing of hand saws, both by striking them with xylophone hammers and by drawing bows across the edge. The tones and vibrations brought forth from these ordinary carpenter's cutting tools, as done by these boys, is remarkable. Took an encore after much applause, and had no cause to complain the way the encore was received.

Hyams and McIntyre, in a classy, neat, sketch, with a lot of bright talk, flashy wit, clever repartee, and clean, legitimate light comedy, were a refreshing relief to a lot of jazz and hokum acts that have littered up vaudeville of late. Miss McIntyre is full of radiating personality and magnetic attractiveness. Talented to a degree, natural in her methods and never overstrains a point. Hyams is an exceptionally legitimate and good light comedian.

Herschel Henlere, assisted by "Madame Skidikadinki," undoubtedly an alias, was a hit in the next spot, and an emphatic one. The act is essentially the same as reviewed several times by the writer; the "Madame," however, has a new costume, and has discarded the former cobweb opera lengths for more substantial nether limb coverings. The first part of the act is slightly too long and more noisy than formerly.

The Osborne Trio closed with some excellent acrobatic feats, in which the young fellow showed exceptional aptitude, and, closing a very good bill, went over well.

H. W. M.

NEW ACTS

(Continued on Page 12)

SALLIE FIELDS

Theatre—City.

Style—Singing.

Time—Thirteen minutes.

Setting—"One."

Sallie Fields, a slender blonde, with a short dress of dark brown satin, made in flounce style, and wearing a string of beads around her neck, opened with a published number, which she "slammed" across with much strenuousness in loud cabaret style, after which she made an exit.

Upon her return she said, "I'm so full of Matzoths, I can't talk," which was far from edifying, and failed to interest or arouse any amusement from those who had paid to see a performance.

She then proceeded to "kid" with the pianist in the orchestra, and followed this "stall" with "Harris from Paris," which was forced in an explosive style; she received applause at the end of the number.

In a very much Belle Baker manner, she then, using the same line as Miss Baker, said to the pianist in the pit, "I'm Crazy About You," and indulged in considerable conversation in Yiddish with the lone pianist, talking about various edibles. This may have been understood by a portion of the audience but the rest who could not understand it and wanted entertainment in English, became restless.

A published rag followed, as did also the repetition of "I'm Crazy About You," to the leader several times.

A small bunch of roses was handed to Miss Fields by the leader and she said, "If you want to give me flowers, why don't you give me real ones," which may or may not have been a part of the act.

The dress worn by Miss Fields is a great improvement on another worn, which looked like a street suit, and if she would just do her act, tone down the strenuousness of her vocal boisterousness, and not "yell" her numbers, the offering would be immeasurably better.

H. W. M.

WILL AND MARY ROGERS

Theatre—City.

Style—Talking and singing.

Time—Nine minutes.

Setting—"One."

Will Rogers made his appearance in dark suit and straw hat and was met by Miss Rogers in a costume of coral and white.

The idea of the opening talk is good; they think they have met before somewhere and finally come to the conclusion that it was at Reno and they had previously been man and wife.

Some further talk followed and an old recitation which was divided into two parts, and was finished by the woman with the line "For there never was a real bad woman who was not made so by a man!" This, with the wait which followed, is so palpably an appeal for a hand, and is old, old fashioned, and of a melo-dramatic style, that it might be deleted to advantage in the routine of talk that was otherwise bright.

A medley of old time song titles was sung, the man's voice being pleasant and his personality good.

"I'll Be with You When the Clouds Roll By," was used for a finish, the woman's contralto being heard to advantage.

The act went over nicely when reviewed and is refined and clean, the hands received being on the merit of the appeal.

H. W. M.

VAUDEVILLE

AUDUBON

(Last Half)

Hanlon and Clifton, an acrobatic and dancing team, opened the show. Their acrobatics are good and the dancing eccentric with a little singing thrown in for spice.

Denno Sisters and company then presented a clever jiggling and dancing act, which went over for an encore. The act went over well enough, but the encore seemed forced when reviewed. The "and company" are two young men who dance quite as well as the young women, who themselves are graceful and rhythmic in their movements.

Raymond Wylie and company offer a singing and dancing act which has a setting out of the ordinary. A phonograph is heard before the curtain goes up. A young man in prison garb is then revealed seated beside a phonograph in a barred cell. Enters a negro, also in prison garb, and the two offer some humorous small talk. Mr. Wylie sings the "Toreador" song from "Carmen," and then renders "Dardenella." Jarro, a sleight-of-hand performer familiar to Fox audiences, holds the fourth spot. His talk is dry and his work ordinary. He speaks in a foreign accent, unpleasantly exaggerated. Jarro couldn't go at all in a better house.

The Jansleys offer an excellent acrobatic balancing act. The act runs quickly and smoothly, and almost every stunt ought to give the audience a tremor. Two stunts are especially worthy of note. One of the Jansleys lies down and balances a ladder on his feet while the topmountain climbs the ladder and balances himself on his hands there. When he has done this, the other removes one foot from under the ladder. In the other, one of the team balances a pole on his feet and turns it around while the other two sit at the extremes of the pole.

Harry Rose follows with his singing and chatter. His quips and pointed mots each draws a laugh, but his burlesque on the stunts in which dancers always attempt to show their versatility draw better than the rest of the act. When reviewed he was handicapped by the confusion which preceded his entrance. Almost all the acts were impeded because the announcer seemed to be out of order. One could never be positive which act was coming and which one was on as there were no programs for the Thursday matinee.

Bee Palmer was the main attraction. She sings very pleasantly and shimmies—We find it hard to classify her shimmying, perhaps effectively will do. One song she sings to her own accompaniment and her accompanist also plays while Miss Palmer is changing. Her work is clean and well done and she goes over well, though she refused an encore when reviewed.

Bell and Bann closed the show with a fairly good act. The performance is one-sided because the female member is so much better than the other. She speaks in a dry gossip tone which is laugh-provoking.

HARLEM OPERA HOUSE

(Last Half)

The Bentelle Brothers are two versatile chaps who in opening the bill scored a hit of good size, even though their turn could be improved in the manner of presentation and speeded up a little. They open with a song and dance, follow with some eccentric dance steps and then do a xylophone bit which with some more dance steps sent them off to a spontaneous hand and made necessary an encore.

Kaufman and Bessie represent a young married couple who start out to have a lot of fun at a picnic. The man finds out his mistake early when a shoe of his automobile suffers a blowout, and a number of other inconveniences follow in rapid succession. The turn is replete with humor most of which found a vulnerable spot out front.

Hilton and Norton ran much better than when the writer caught them last and scored a strong hit. The story concerning the clergy has been removed, while Hilton's comedy is toned down. He vowed them here from start to finish. Norton has a most pleasing appearance and serves as a good feeder.

Yvette, her violin, her flashing personality and her versatility all rolled into one provide entertainment with a zip and dash that cannot be denied from an applause standpoint. This clever little lady was a huge hit. Sharing applause honors with her are two young men, who with piano and saxophone, syncopate in a manner that would start anyone's feet shuffling.

Al Raymond and his discussion of things topical drew down as many laughs here as at the other houses where he has been appearing, and most audiences laugh heartily at his dialect method of presenting facts.

Baraban and Grohs brought the bill to a close with a pretty dancing turn in which the duo, man and woman, display some stunning and effective costumes. J. Mc.

AMERICAN

(Last Half)

The Gabby Brothers, in a juggling act in which Diablos, hats, balls and clubs were handled in a small time manner, opened.

The two talk, which is not funny and a mistake; one of the brothers uses the line first used by Edwin George, "Applause makes some jugglers nervous but it never bothers me."

Tess and Ann Carter, one brunette, the other blonde, looking pretty and effective in changes of wardrobe, sang a number of published songs. The brunette played the piano for accompaniments, occasionally. The last costumes of beads, one solid green, on the blonde, and the other pink, were striking, although cut quite low, especially the pink. They took several bows to applause.

Grace Ayres, and the midget, who when Miss Ayres was on the Gus Sun time was billed as "and Co.," and is now billed as "and Bro.," offered the skating act that she has been doing for quite a number of years without change. The stage on the roof is not level and the angle must make it hard for an act of this kind; at that Miss Ayres did well from an applause standpoint at the end of her act, the teeth hold by the midget to a strap around her neck, while a fast spin was done, pulling the act up well at the finish.

Braxton and Hawkins, two colored fellows in black face makeup, sing and talk and dance. They work the "field marshal—court marshal" gag, and do the parody on the Lord's Prayer, which is in exceptionally poor taste.

Cardo and Noll, a very good singing act, will be reviewed in detail under New Acts and Reappearances.

The Four Ushers, Maude Beaudry, Jo King, Florence Rehan and Helen Isensee, made quite a hit in the next spot with the rendition of several published numbers. Miss Isensee has a pleasing personality, a smile and a sympathetic voice.

Daisy Dean and Co., will be reviewed in another column.

Hawthorne and Cook stopped the show with their collection of humor and nut comedy, using musical instruments for bows and a lot of bits that formerly were done by Hawthorne and Inglis and Duffy and Inglis. They told the one about the fellow following a sprinkling wagon and saying to the man "you're losing all your water," which is as old as the first sprinkling cart.

Hill and Saunders in a bicycle act closed. Hill was formerly of the team Hill and Sivani. Miss Saunders seems amateurish and not sure of herself. If the talk by Hill were eliminated, the act would be better. H. W. M.

REGENT

(Last Half)

The Zarrell Brothers, acrobats, opened the show with the ordinary run of acrobatics and a few stunts worthy of note. One of them is much smaller than the other, a fact which enables them to do several unusual stunts such as that in which the larger Zarrell holds the smaller in the palm of his hand and another in which the smaller is pulled up by his toes to balance on his partner's palm.

E. T. Spencer, billed Lawrence, the tenor, follows with several songs done pleasantly enough. Lawrence essays the better songs but his efforts were unappreciated when reviewed. The jazz-hounds who make up a large part of the audience talked and laughed throughout his turn and failing to show interest in the better class of songs.

McDevitt, Kelly and Quinn, the piano movers and the actress, offer a good bit of burlesque. Their act moves smoothly and they work effectively for laughs. They went over very well.

Joseph Morantz and Mabel West captured the weekly prize of \$10 in the dance contest.

Bensee and Baird presented "Songiflage," a droll, recitative duologue, in a manner all their own. The lady draws and her partner whines through the act in a way which provokes the audience into hilarious laughter. It's not what they say; it's what they do. And they do it very well. The act went over with a bang.

Russell Mack occupied the next to closing spot. Mr. Mack has changed his act somewhat since it was last reviewed. We complained then that he went through his monologue in a breathless hurry. There are more stops in the act now and Mr. Mack has added new material, including two songs.

Nonette closed the show. Nonette needs no introduction. She plays entrancingly and sings sweetly. Her singing shows, nothing more, that she knows what her songs mean, and she carries their meaning across even though the words sound at times foreign.

Sessue Hayakawa in "Black Roses" was the picture attraction.

CITY

(Last Half)

Mae and Mae, two girls, who sang and danced and changed costumes, opened the show; the turn is but small time.

The Royces, man and woman, opened with the girl selling tags and a fellow meeting her on the street. They have some business with money that borders on the suggestive. The fellow gives her a nickel first, a dime and a quarter following, the last of which she puts in a pocket at the top of her stocking, pulling up her dress to do so. The fellow then hands her a dollar which she puts, after a significant look, in her handbag. This is a burlesque idea and is better there, than in "polite" vaudeville.

The girl changes to bridal costume while the man is making an appeal for a hand. Miss Royce looked quite pretty in the bridal costume and was reminiscent of Madge Lessing when Miss Lessing was young. A double number drew applause and was followed by "Yaaka Hula Hickey Dula," the girl doing a near Hawaiian dance in grass skirt, went over to hands and is an acceptable act in the medium houses.

Cushing and West, in the blackface doctor shop, small time, hokum act, formerly done by Cushing and Davis, filled the next spot and drew laughs, but flopped at the finish which is very much old time and weak.

Will and Mary Rogers, see under New Acts.

Martin and Goodwin, assisted by a "Trombone Plant" in the orchestra, one of the team also doing an audience plant, who interrupts the singer on the stage, have the usual routine of songs and talk of these acts although the talk is much worse than the others. "Can you play the piano—my uncle's banana?" "I want to explain—two eggs plain?" "I am a union man—I wear a union suit," and "My brother's a musician, he plays a whistle on a peanut stand," are samples.

Jean Gordon's Players, a small time Scotch act with a still smaller time "tra-la-la" finish, failed to evoke a thing, and were followed by Sallie Fields; see under another heading.

The Four Castings Lloyds, an admirable act in which some sensational doubles and triples, as well as a number of other excellent feats were performed, closed the bill and proved by far, the best act in the show which was weak. H. W. M.

PROCTOR'S 58th STREET

(Last Half)

The Florence Duo caught a packed house, as is usual here, and hooked them to a good hand with their dancing and tumbling. The girl is graceful while the male member of the team drew a number of returns with his tumbling feats.

John and Ella Burke do their best work in the manipulation of Indian clubs, although they won a fair hand with an introductory song. The man offered a song alone in an acceptable manner while a clog dance also helped in the winning of plaudits.

Graves and de Monde offered a comedy vehicle styled "I've Got to Have Meat," a rather poor title. They portray a married couple, the man appearing as an actor, whose appetite is not appeased by the applause he receives as in the case with so many of his craft. When he arrives home he is all set for a luscious steak, but finds that his wife has concocted an egg dish. This led to a family spat and a dialogue productive of a number of laughs. The turn is of the type that usually gets them at the popular houses.

Harry and Kitty Sutton added to the comedy part of the bill with their skit in which the girl portrays the role of French proprietress of a cosmetic emporium with Harry as the Irish janitor. The race juxtaposition leads to comedy, song and dancing, all put over effectively and to good returns.

Harry Lester Mason, with his monologue, had them in a perpetual giggle from the time he came on until he went off. Mason's manner of revealing the secrets of check computers is highly amusing, most of his gags being well timed, while his method of delivery is also effective.

Joseph E. Howard and his bevy of dancing and singing beauties brought the bill to a close with a miniature musical comedy offering that vies with any of its kind seen this season. The act, after doing duty in the bigger houses, scored a distinct hit, the singing of Howard registering well. The girls appear to good advantage in several striking costume changes, while the mounting of the turn is also in good taste. J. Mc.

PHIL BAKER BACK

Phil Baker, who for the past month has been amusing Londoners at the New Cross and other English variety houses, returned to this country last Saturday.

PROCTOR'S 125TH ST.

(Last Half)

Lynch and Zeller are two hat jugglers who gave the bill a lot of impetus. They let the auditors get in on their turn by scaling hats out at them and having the hats scaled back. The comedian focused his attention on a chap in the third row. The latter could square the account through the medium of this column as he and the reviewer happen to be one and the same. However, that's what one gets for being up front at a supper show and the act is a good appetizer, so what's the use.

Calvin and Thornton, man and woman, indulge in some witty cross-fire, sing and do a few dance steps, all in commendable style. They kept those who forget when to eat in good humor for about twelve minutes.

Toney and George perform hand balancing feats in which a great deal of comedy is interjected. Their various stunts prove acceptable while their comedy resulted in numerous giggles.

Master Gabriel, the half portion comedian, ran nicely in his little playlet in which he takes the role of a little gamlin who has a strong yearning for pie and other delicacies.

Page and Grey offered a routine of comedy and songs. The man does a "simp" bit and handles the comedy while the woman reveals a fairly good singing voice.

Bartram and Saxton scored easily with their rendition of published numbers. Both have personality in abundance, harmonize well and know how to sell a number.

Dave Ferguson landed in the money with his surprise act which he starts with a talk about his ex-wife and why he was led to divorce her. Ferguson is having everything his own way until a woman out front jumps up and asks how he gets that way. She happens to be the ex-wife and after mounting the stage helps Ferguson in the business of manufacturing snickers.

Corrine is a sweet appearing little dancing nymph and her terpsichorean feats met with merited approbation. J. Mc.

PROCTOR'S 23d ST.

(Last Half)

The Three Bohemians, one man and two girls, was the first act. The spot was too early for this sort of a turn, although they went well with songs and instrumentalization (see under New Acts and Reappearances).

Dunham and O'Malley, man and woman, had some talk and sang a number of published songs, finishing with a comedy number, during the rendition of which the man played a banjo uke. The act went over fairly well. The man could shine his shoes to advantage.

Jessie Bushley and company in "Millady's Face," will be reviewed in detail in another column.

Tarleton, in another travelogue, this time Spain, was as interesting and instructive as ever. His turn with colored motion pictures and the lecture is an ever-welcome one.

The Oklahoma Four, two men and two girls in cowboy costumes and in a western set in which the cactus plant was featured, danced, mostly. The efforts of the quartet in this respect were good, particularly the solo work of the boys and the ensemble at the finish. One of the fellows wore "chaps," which had been dyed a crimson color. The act drew considerable applause at the finish and a number of bows were taken.

Barnes and Freeman, who have been reviewed in these columns quite frequently, hit them strong for laughs and the vocal solo of Barnes went for a hand. The pair go about their work with a nonchalance and matter of fact way of running through it that is the result of habit, and should put in a little new material which would keep them keyed up and give more spirit to the offering.

The Eight Flying Blue Devils, an Arabian act of ground and lofty tumbling, brought the show to a close. This act is one of the very best acts of its kind the writer has seen in a long while. The tumbling is exceptional and went over for strenuous applause returns. H. W. M.

DINNER FOR BILLY BEARD

SAN FRANCISCO, April 29.—Billy Beard, the minstrel, who was formerly with Haverly's Minstrel show, was given a dinner by eight former members of the same show while he was playing the Orpheum, here, recently.

Among those present at the State's cafe where the dinner was given, were William Reed, now connected with the Edison Electric Company; James Wilson, a drummer in the Pantages house orchestra; Richard Hunt, a local business man; Arthur Green, the cornetist at the Casino, and William Yeager, a local Oriental goods importer.

VAUDEVILLE

ECKOFF AND GORDON

Theatre—Proctor's 58th Street.
Style—Musical.
Time—Eighteen minutes.
Setting—Three.

Fred Eckoff and Anna Gordon bill themselves as "Musical Laugh Makers" and they are all of that, at this house going over with such a bang that they temporarily halted the procession of the program, or if you like, stopped the show. Eckoff is a rotund funny fellow who sells his stuff with a professional ease and takes advantage of every opportunity to bring home an extra giggle. In addition to being funny, he is a most accomplished and versatile musician. Miss Gordon appears to advantage in several striking gowns, ably assists in the winning of laughs, effectively sells several songs and also helps out in the musical part of the act.

After an opening by Eckoff wherein he sets the act off to a good start with a number on a horn, the duo work a comedy bit up to a number of laughs. The laughs are occasioned not so much by the bit itself as by the manner in which it is worked up by Eckoff. The girl boasts of her ability as a swordswoman and tells him that she can slice a potato in two with one deft stroke. He doesn't believe her and she sets about showing him, but first places the potato on the top of his head. The resultant hokum with the antics of Eckoff wowed them for several minutes. Eckoff then renews the laughs through his droll manner of playing his musical instruments. His idea of a band approaching, passing and passed, worked with a clarinet, won an emphatic hand, while he also got them with a bit on the flute with which he accompanied Miss Gordon in a vocal effort. A fast finish with both wielding slide trombones drew such returns that an encore was necessitated. J. Mc.

CASSON BROTHERS

Theatre—City.
Style—Singing, dancing, paper-tearing.
Time—Nine minutes.
Setting—"One."

Two boys looking neat in mohair suits and straw hats, opened with a number double, and then did a dance. A waltz clog was executed neatly, clever tapping sending it over to applause.

Some talk followed which was not funny and in which one of the boys said, "I don't want no check," when he should have said, *any* check. These little errors seem trivial perhaps, but there is little difference between big and small time.

A published ballad was sung by one while the other did some paper tearing. The design was torn out of very large folded paper and was very well done, the ensuing pattern being one of the prettiest and best the writer has ever seen. This drew a hand.

The two finished with a clever tap dance. H. W. M.

PHINA BROS.

Theatre—City.
Style—Acrobatic.
Time—Five minutes.
Setting—"One" and "two."

Two fellows who open with the playing of the English concertina and guitar.

In "Two" they did a series of gymnastic feats including hand-to-hand and head-to-head, playing the instruments while doing a stand on the head, and head-to-head.

A head stand by one on the foot of the other was done well and drew applause. A good act of its kind with nothing essentially novel or different from many others to recommend it for the better houses. H. W. M.

NEW ACTS AND REAPPEARANCES

KNIGHT AND GAIL

Theatre—Proctor's 23rd Street.
Style—Singing.
Time—Nine minutes.
Setting—Special in "one."

Before a black velvet drop a man in full dress suit, the sleeves of which were too short, and a woman with velvet cloak trimmed with fur, entered on darkened stage. The man carried a lantern and the two sang a number, did some talk and then sang the old idea of the goat coughing up a red flannel shirt to flag a train, to the music of "Say Au Revoir But Not Goodbye." This is surely searching the archives of the great long ago for material. The number failed to start anything.

The man next sang a solo in a tenor that was strong but has not been well trained; he wavered on tones several times, but a fair hand was received for his effort.

Upon her return, the woman carried a large parasol of yellow silk, trimmed with black. The man opened the parasol, and placing one foot over a plate located in the footlights, made a connection which lighted a series of lamps concealed beneath the parasol. The illumination was directed downward and the two standing underneath presented a pretty picture.

A number of old songs were sung to close the act. Too short, and lacks the element of punch and the sandwiching in of several of the more up-to-date numbers. The woman's voice is a high soprano. H. W. M.

EIGHT BLUE DEVILS

Theatre—Harlem Opera House.
Style—Tumbling.
Time—Ten minutes.
Setting—Full stage.

A whirlwind tumbling and acrobatic turn of the type that should get over well at any house. The only reason apparently for the billing "Blue Devils," is that the performers are garbed in costumes, the upper part being blue. The underpart of a skirt effect is red, however, so that they might just as well be termed "Red Devils," except, however, that all devils are supposed to be red and that there is nothing like being different. Anyway, blue or red, the octette of performers show to advantage in their line of work.

They open with some hand balancing work and the making of human pyramids. Seven of them, borne by one under-stander, climaxed their efforts in this department and won an emphatic hand. The rest of the turn consists of fast tumbling with cartwheels, handsprings, somersaults, back-flips and other evolutions at a dizzy pace that keeps the applause coming almost as rapidly. J. Mc.

ALFRED NAES & COMPANY

Theatre—Harlem Opera House.
Style—Ice-skating.
Time—Ten minutes.
Setting—Full stage.

With a full stage setting representing the arctic regions, two men and a woman offer an ice-skating turn which is worthy of an opening spot on the better time. The girl in abbreviated costume of white, opens with Naes in an introductory routine of feats. A chap garbed as a tramp follows and succeeds in winning a number of laughs through his ability to maintain his equilibrium on the ice. A waltz number by the straight and the girl, some fast revolutions by the former, and some more comedy feats met with favor and round out a good turn. J. Mc.

ROBINSON AND WILLIAMS

Theatre—Proctor's 23rd Street.
Style—Comedy and singing.
Time—Twelve minutes.
Setting—Special in "one" and "one."

The drop was painted to represent the stage door and back of the "Ceaseless Vodeville Theatre," although the sign outside, that was painted on the drop, read "Casino." The attraction, billed in addition to "Purity," which was beneath the sign upon which a girl in tights was depicted, was "Selma Walters and Eddie Harris Present the Path of the Peacock."

Two men, one a country boy, the other straight, did some small time talk that was unproductive of laughter, following which the comedian did a humorous published song.

"Asleep in the Deep" was next sung very well in good bass voice by the straight and drew a good hand.

For a finish, a piccolo was used by the country boy and a camouflaged baritone horn by the straight man. The two did not play them, but made a succession of noises during which the orchestra, at the finish, played Sousa's "Stars and Stripes" forte, Robinson and Williams, faking the playing of it, neither instrument being heard to make the slightest sound.

Act is small time, and poor for even that; needs material badly. H. W. M.

CASEY AND WARREN

Theatre—Harlem Opera House.
Style—Song and Talk.
Time—Fourteen minutes.
Setting—Two.

A man and woman turn which, while offering nothing that might panic them, is capable of manufacturing enough laughs to meet with a fair degree of success. Before a special drop in two, a tall foppish Englishman enters carrying a small dog. A slender girl with auburn hair passes, her attention being attracted to the canine. Then a stereotyped opening with "What a pretty dog," by the girl, and the answer "Which one," by the fop. The girl looks well dressed in a white suit, shoes and stockings, the whole topped by a black hat.

Most of the cross-fire is woven around the dog and quite a little of it worked up to laughs. A gag that is anything but nice might be eliminated at this point. Following a published number by the girl dealing with a new dance the man repeats the chorus as an Englishman would sing it. Slangy expressions by the girl give rise to additional laughs due to their interpretation by the fop and this form of cross-fire is continued to a great extent. A comedy song sent them off to a fair hand. The turn should make a go of it at the smaller houses. Better material would improve this act greatly, in fact, put it in a far better position. J. Mc.

AL AND BETTY EARL

Theatre—Crotone.
Style—Singing and talking.
Time—Twelve minutes.
Setting—In one.

If this team have ability that will ever get them beyond the small time, it is certain that they'll never do so with their present act. However, judging from the talent showed in this offering, the two can fit only for the small time. They offer some singing in ordinary voices, and talk that is poor. The man tries some bits of comedy, somewhat on the style of hokum, which may get laughs. The laughs came few and far between when reviewed. G. J. H.

CARDO AND NOLL

Theatre—American.
Style—Singing.
Time—Twelve minutes.
Setting—"One" and "two."

Man and woman, in an act in which some exceptionally good singing, much above the average in vaudeville, sent them over to strenuous, well deserved and emphatic applause.

The two, primarily, make their appearance as Italian street singers, the woman in short corduroy pants and the man in a suit of the same material. "Sole Mia" is their first number and although somewhat hackneyed, the way it was sung by these two in sympathetic and true tones, made it an effective opening that drew a solid round of applause.

The man in a sympathetic tenor, with a lyric quality, next sang "The Sunshine of Your Smile," hitting a good, high note at the finish.

In "Two" Miss Noll appeared in a light tan colored tailored suit with black hat, and in limpid, bel canto soprano, of excellent quality, sang with good diction, enunciation, phrasing, interpretation and excellent technique, "Caroline," a hit of some years ago, and just as big a hit today as sung by this artiste.

During the singing of the number, Miss Noll interpolated, near the finish, a cadenza in which she did some excellent coloratura. The applause threatened to stop the act at this point and Miss Noll might have easily taken an encore had she so desired.

Cardo returned in a business suit of gray and some talk followed which drew quite a few laughs, Miss Noll even laughing at some of Cardo's kidding.

The "Miserere," from "Il Trovatore," was used for a finish and was well sung, although Miss Noll dragged the opening somewhat.

If the two would cut out most of the talk, which is not exactly big time, and dress the act up, they would be a hit in a spot at the Palace. H. W. M.

ADAMS AND BARNETT

Theatre—Proctor's 58th Street.
Style—Singing.
Time—Ten minutes.
Setting—One.

Two girls in a song routine interspersed with some comedy, Bobbie Adams and Jewell Barnett ran nicely at this house although in an early spot. "Personality Plus" is the manner in which they style their offering, and both of them have more than the necessary personality. The duo work before a drop in one with a piano. With one girl at the piano the other slouches on and when asked what she has done with her "pep" replies she lost it.

She then offers a comedy song put over effectively. Her efforts to entertain continue along this line, comedy and character songs being worked mostly with patter. The girl at the piano assists in the singing in addition to accompanying at the piano. All of the numbers are sold in good style, while both young women are gowning becomingly. The turn should go well at the popular houses. J. Mc.

THELMA DE RENA

Theatre—Harlem Opera House.
Style—Aerial.
Time—Eight minutes.
Setting—Full stage.

A good opening or closing turn is the one offered by Miss de Rena. She brings into play a shapely form, an ingratiating smile which, with her ability to perform a good routine of feats on the trapeze, win for her merited applause. In addition to her stunts on the trapeze she also works on a rope. The various mid-air revolutions are executed with precision and grace. J. Mc.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

THEATRICAL ORGANIZATIONS OUT
TO UNIONIZE ALL FILM ACTORS

Actors' Association and Variety Artists' Federation Plan to Form Big Organization to Clean Up Motion Picture Industry Which They Say Reeks with Evils

LONDON, May 2.—A joint meeting of the Actors' Association and the Variety Artists' Federation was held here, recently, at the Ambassador, to complete plans for the organization of all performers engaged in the making of motion pictures. The meeting, at which Mr. J. Fisher White presided, showed that the sentiment for organization was strong and wide-spread among all performers, who feel that a unified actors' body would be necessary to protect the interests of the profession in general.

Despite the great issues involved, the attendance was rather small, but it showed, nevertheless, that the need for action in the cinema industry was universally felt. All the speakers voiced the need for organization in the industry for the protection of all other performers as this is the only field in which actors are unorganized. In the course of the meeting, several resolutions were adopted of which the most important was that introduced by Mr. Clifford Rean. It follows:

"That this joint mass meeting of the A. A. and V. A. F. instruct its respective executives to use every endeavor to organize all performers in the making of moving pictures and that a Joint Committee of the A. A. and the V. A. F. be at once formed to decide upon ways and means to this end, and that this committee report the result of same to a joint mass meeting to be held in a theatre, mutually agreed upon, on May 22, 1921."

In urging the resolution, Mr. Rean said that a great abuse had grown up in the cinema industry. Though there has been abuses in the variety and theatrical worlds, he pointed out that these began in a seemingly legitimate manner, but the great abuse in the motion picture industry has never been anything but an abuse. Originally, a fair price was paid for overtime and extra work, but as the managers found that there were many non-professionals who would do this work for a lark, they immediately turned around and took those who would work for the least money.

In the same way matinees were originally paid for, but they were docked little by little until there was no pay at all for matinees. The same thing was happening in the cinema world. Not many months ago a guinea was the regular price for a

day's work as an extra in the cinemas. Later, when those who consider such work a lark came into this field, too, the price was cut to 15 shillings. The abuse has grown to such an extent that there have been reports recently that in many cases only 11 shillings were paid for this work.

Mr. Rean then pointed out what this 11 shillings meant to the cinema worker. Out of that slight sum he had to pay his agent's commission, his fares to the studio, and had to buy his meals. Very shortly, said Mr. Rean, seven shillings or even less would be paid for extra work, as the producers were going outside the Labor Bureau for their extras.

He then urged that the cinema workers should organize solidly to obtain a definite minimum salary and that the A. A. and the V. A. F. try to get at least 25 per cent of the extras within the organization, as nothing could be done without at least that many. He hoped that on May 22, the time of the second meeting, not 25 per cent would be reported within the fold but at least 50 per cent.

Capt. De Villiers, who seconded the resolution, offered his services, either as a committeeman or as a delegate, to assist in the cause. He said that the reason the cinema workers seemed to show a lack of enthusiasm was that they had not yet seen the blaze of fire, and this was the opportunity to reveal it to them.

Miss Haidee Gunn, next in the discussion on the resolution, wanted something done to educate the public against the entrance of the society woman into the cinema. It should be pointed out, she said, that the society woman by her entrance into the industry, just for the fun of the thing, was ruining legitimate actors and actresses. This matter, the chairman said, could easily be remedied if they could organize 50 per cent of the industry.

Several members then complained that the Consultative Committee of the Kinema Workers' Section, had not met for some time, but it was shown that there had been no work for the committee to do. Matters had reached a point where it was necessary for the Executive Committee of the A. A. and the V. A. F. to take the present action.

The resolution was then put to a vote and carried unanimously.

RUSSIANS FORM ASS'N

LONDON, April 30.—The Russian Association of Representatives of Art and Literature is the name of a new organization which has been formed here, with the purpose of uniting and aiding those Russian artists who, owing to conditions at home, are staying in England. A committee of the organization has been appointed, consisting of Mme. Lydia Yavorska, Mme. Tamara Karaavina, Lubov Ber and Vladimir Rosing.

The association has already given two performances, on April 17 and 24, at the Prince Galleries, Piccadilly. The piece presented on each occasion was "The Russian Artists at Home." This included a concert, reception and a performance of "The Eager Centipede."

DENIES PRODUCTION OF PLAY

LONDON, April 30.—Frank B. O'Neill, manager for Sir John Martin Harvey, has written from Canada denying that Sir John intends to produce a play on the subject of Mary, Queen of Scots.

Sir John Harvey and his company are now in Canada and will sail for home on May 24 on the *Empress of France*.

CALLS "TANGO" A BLESSING

PARIS, May 1.—The dance craze is responsible for the betterment of the world's health and the tango a blessing, says Professor L. Sabatier, a member of the French Academy of Medicine.

"I attribute unhesitatingly," said Professor Sabatier, "the fact that the world's health has been so much better generally in recent years to the beneficial results of the dance craze, and of all dances the tango is the best from the health point of view."

"Barring accidents, the man or woman who dances at least two dances every day will last longer than the man or woman who never dances."

"It has been contended that from the point of view of exercise the dance is not varied enough, nor intense enough in the efforts which it demands. Doubtless this is true if dancing the same form of exercise, which gymnasts have been accustomed to use."

"If I had my way the tango would be prescribed as a morning exercise at all schools, particularly those reserved for girls. It is an exercise of suppleness, with particularly happy effects, on the respiration and the circulation of the blood, and it is also noteworthy for the play it gives all the senses."

"Instead of being the subject of censure by the police, public balls should be subsidized by the government, made free and thrown open in every quarter day and night."

FILMS IN SHAKESPEARE THEATRE

LONDON, May 2.—The Shakespeare Memorial Theatre at Stratford-on-Avon will be used as a motion picture theatre when not occupied for Shakespeare festivals, it was announced by the board of governors last week. This decision has been met with a storm of disapproval by lovers of Shakespeare. Sir Isaac Gollancz, Chairman of the Shakespeare Association, said that it was "particularly humiliating" while the Shakespeare festival is in progress.

F. B. Fagan, a well known dramatist, said that the idea was a very practical one. He said that the money received from the showing of motion pictures would help in the presenting of Shakespeare's plays. "I'm sure Shakespeare won't mind," he said.

GOULD TO WED FRIEND OF JANIS

PARIS, May 1.—Frank Jay Gould, who according to reports was soon to become the husband of Elsie Janis, will take as his third bride Florence Lacaze, a friend of Miss Janis, within the next fortnight. Both of his previous matrimonial ventures terminated in divorce. In 1901, Gould, the youngest son of the late Jay Gould, married Helen Margot Kelly. Nine years later the couple were divorced. In 1910 he married Edith Kelly, a New York show girl. This union was dissolved two years ago by a decision handed down in the Civil Court at Versailles.

"MARY" FOR THE QUEEN'S

LONDON, May 1.—"Mary," the Cohan American musical piece, will be produced by J. L. Sacks at the Queen's Theatre here on or about May 27. Evelyn Lane, who closed last week with "Nightie Night" when that piece was transferred from the Queen's to the Prince of Wales, has been engaged by Sacks for a principal role. Others in the case of "Mary" include Maidie Hope, Ambrose Manning, Mabel Sydney, Ralph Lynn, Percy Parsons, Jean Richards, and Bernard Granville.

ROBEY'S CONCERT A SUCCESS

LONDON, April 30.—George Robey's concert at the London Coliseum in aid of the Newspaper Press Fund, which was held recently, resulted in 2,350 pounds being taken in. The show itself drew 2,173 pounds, and the total was enlarged by the auction of several articles, which brought in 177 pounds.

LONDON THEATRES "CARRYING ON"

LONDON, May 1.—Most of London's theatres are open in spite of the coal crisis which has stopped advance bookings and caused audiences to dwindle. Thirty-six of the thirty-nine houses in the West End of London are open today. The Drury Lane, which is one of those closed, is shortly to be rebuilt, and the Scala, another darkened house, is rarely open, so both may be ruled out of the reckoning. The Gaiety, the third closed house, will reopen today. All of the West End theatres will then be in practically full swing.

During the last ten days the matinees have been the best attended performances. London playgoers and those who come from the suburbs are well provided with afternoon performances, since most of the houses play two or three matinees a week. At the Aldwych "Olivia" is being given Monday, Wednesday, and Friday, matinees only. "The Heart of a Child," at the Kingsway, is announced for daily matinees with evening performances on Thursday and Saturday only. The Kingsway is an exception, however, as almost all London theatres give regular nightly performances.

PLAYLET REVISED FOR VAUDE

LONDON, April 30.—Thornley Dodge's one-act play, "The Voice in the Street," which was originally produced at the Ambassadors, has been revised for vaudeville, and made its debut at Coliseum here, recently. In the cast of the vaudeville offering of the piece appeared the author, Thornley Dodge, supported by Edyth Goodall, who appeared in the original cast. Other members of the cast are also the same who appeared in the first production of the piece, including Frederick Morant and Mrs. Hill Mitchelson.

BOURCHIER GETS TWO PLAYS

LONDON, May 2.—Mr. Arthur Bouchier, during his recent visit to Paris, secured the options on two new French plays, one by Paul Armont, author of the original of "The Purple Mask," and the other "Le Grand Duc," by Sacha Guitry. Mr. Bouchier declares, however, that he will not need a new play for the Strand for some time owing to the success of "A Safety Match." "The Safety Match" recently played its hundredth performance.

SHAW TURNS DOWN FILM OFFER

LONDON, May 2.—Samuel Goldwyn, president of the Goldwyn Pictures Corporation, attempted to induce Bernard Shaw to write for his company, but could not come to terms with the author. Mr. Goldwyn tried to get Shaw to come to America to study the motion picture business with the idea of writing for his concern, but Shaw refused telling the movie magnate: "You are interested only in art, while I am only concerned with money."

KNAVE OF DIAMONDS OPENS

LONDON, May 1.—Miss Violet Vanbrugh's production of "The Knave of Diamonds" opened at the Globe Saturday, April 23. The music in the piece is by Mr. Norman O'Neill. Mr. Stanley Bell produced the play. In the cast are Miss Vanbrugh, Mr. Henry Vibart, Mr. G. H. Mulcaster, Mr. Scott Sunderland, Mr. Townsend Whitting, Mr. John Williams, Miss Lena Halliday, and Miss Cecily Byrne.

GRANVILLE TO STAY ABROAD

LONDON, May 1.—Bernard Granville, the American comedian whose elopement to this country from the United States recently with his former wife, Eleanor Christy, caused such a stir in theatrical circles, has decided to remain here indefinitely, having just been engaged for a principal role in "Mary," which J. L. Sacks will produce at the Queen's the latter part of this month.

BERLIN TO HAVE BIGGEST HALL

BERLIN, May 2.—Berlin will have the largest dance hall in the world through the enterprise of Gerald J. Kiley, an American boy who served in the World War as an ambulance driver in the French army.

Kiley, formerly a Chicago newspaper reporter, left for France in 1916 to enlist in the French ambulance corps. Upon his discharge from service, he opened a dance hall in Paris and made a fortune. Taking advantage of the hold which American jazz dancing has obtained in the capitals of Europe, he recently went to Berlin and leased an old drill hall near the former Kaiser's palace. At present he and several other Americans are conducting a dancing school here with great success. In a letter to a friend Kiley observed that the Germans were going crazy over the American dancing but that it took many marks to make an American dollar.

FELIX ADLER OPENS

LONDON, April 30.—Felix Adler made his debut at the Victoria Palace this week, assisted by Frances O. Ross. Adler's tour in England is under the direction of Ernest Edelman.

BURLESQUE

WHEEL SHOWS TO GET HIGHER PERCENTAGE

INCREASE ON ENTIRE CIRCUIT

At the meeting of the Columbia Amusement Company, held in the offices of the company last Thursday, it was announced that the shows on that circuit would receive a higher percentage next season than they have been getting in the past.

It will be a general increase all over the circuit from five to ten per cent. In return they have instructed the show owners that they will expect better and larger shows.

The price of admission in many of the houses will be readjusted also.

There will also be some changes in the management of some of the houses on the circuit, but the only one announced is that of George Black, who has been with the Ringling Brothers' Circus a number of years, has been appointed manager of the People's Theatre, Philadelphia. Sam Lewis, former manager, will be at some other house.

A similar meeting took place at the headquarters of the American Burlesque Circuit Friday, when it was stated that the percentage of the shows playing that circuit would be increased from five to ten per cent more at the houses above the past season, with instructions that higher class and bigger shows will be looked for.

A committee was also appointed to call on the Railroad Commission in Washington, to see if a reduction in rates could be had, as the big overhead expenses, including railroad fares, the past season almost swamped the shows.

It was also taken up about the transfer in the various cities on the circuit, and it was learned that, if these changes were not reduced next season the circuits may install their own transfer companies.

The matter of orchestra and stage hands was put off until a later meeting, which is to be held on May 15.

BURLESQUE SEASON ENDING

Not alone are all the shows on the American Circuit closed for the season, but there are few of the Columbia Circuit shows still open. Those still playing are "Best Show in Town," "Bostonians," "Flashlights of 1920," "Girls from Happyland," "Hip Hip Hooray Girls," "Hits and Bits," "Jingle Jingle," "Lew Kelly Show," "Molly Williams Co.," "Maids of America," "Million Dollar Dolls," "Powder Puff Revue," "Roseland Girls," "Rose Sydel's London Belles," "Step Lively Girls," "Sporting Widows," and "Town Scandals."

STOCK AT THE CORTLAND

The Cortland Theatre, North Bergen, N. J., will open as a stock burlesque house next Monday. It is playing pictures at present but the management have decided to try stock for a change. They have booked through Louie Redelsheimer the company that is playing the Olympic this week, including Jules Jacobs, Billy Wallace, Matt Kennedy, Carlotta Stockdill, Laura Huston, Belle Costello and ten chorus girls.

SHELTON IN VAUDEVILLE

George Shelton, who this season was with the "Grown Up Babies" doing a tramp, is playing vaudeville, doing a "single." He is at the De Kalb this week.

EVANS IN VAUDEVILLE

Sammy Evans, formerly of the team of Wyer and Evans, is now doing an act with Viola Muier around New York.

"JAMBOREE" ON JUNE 12

At the regular meeting of the Burlesque Club, held Sunday in the rooms of the club, with President I. H. Heck presiding, the date of the Burlesque Jamboree, to be held at the Columbia, was announced for Sunday, June 12.

The Jamboree last year was a great success financially, and considered by those who were there to be one of the best entertainments of its kind ever offered.

This year the arrangement committee will try to outdo the show of last year and are now making arrangements for special music, the book and lyrics for the opening and closing and looking over burlesque acts who can appear.

The following committees were appointed: Arrangements committee, James E. Cooper, chairman, "Rube" Bernstein and Henry Dixon; programme committee, Lou Sidman and Mayer Harris; Dan Dody will arrange special numbers; Billy K. Wells the book; Sam Lewis and Joe Young music and lyrics; Maurice Cain will take care of the publicity.

A meeting will be held each Sunday from now until June 12.

Election of officers will be held the first meeting in June.

"PEEK-A-BOO" CAST COMPLETE

In the cast of the new "Peek-a-Boo" company, now in rehearsals, are Clark and McCollough, Frank Sabini and company, White Way Trio, Seven Musical Spillers, Jack Edwards, Charlie Mack, Eary and Eary, Ruth Wheeler, Pauline Anderson, Emily Earl, Helen Stanley, Gertrude Angle, Henry Permain, Ten High Steppers and the Eight Bedini Beauties. Arthur Harris is the manager, Ben Grinnell stage manager, Mike Zelanko musical director, Henry Hoff carpenter, Phil Helm property man, Harry McMinn electrician, Mrs. Johnson wardrobe mistress. There will be an assistant electrician. The show will open in Perth Amboy on Thursday, May 12, and play there three days, and open at the Columbia for the run May 16.

MABEL GIBSON IN LONDON

LONDON, Eng., April 29.—Mabelle Gibson and the Melody Six, who have been playing in England and France since last November, have been a big success and contracts have been offered them for return engagements. Miss Gibson is resting for three weeks at Ostend and will resume her tour after that.

Her contract expires in November, when she will return to New York for awhile.

BARBOUR GETS EMPRESS

MUSKEGEE, Okla., April 30.—Ensley Barbour, owner of the Barbour Circuit, who has a string of houses through the southwest, has just closed a deal to take over the Empress Theatre, Kansas City. He has men out looking for theatres, going East, and expects to have houses as far East as New York State by next Fall.

BOB COHEN TO MANAGE

Irons and Clamage have engaged Bob Cohen to manage one of their shows on the Columbia Circuit next season. Cohen managed the "Beauty Trust" early this season, but resigned to take over the management of a two dollar show. He managed one of Hurtig and Seamons shows on the Columbia Circuit for several years.

POLLY ARONSON MARRIES

PHILADELPHIA, Pa., April 28.—Polly Lester Aronson, of Pittsburgh, this season with the "Tittle Tattle" company and Pauline Whitman, of the same company, were married at noon, yesterday, in this city.

MERRIGAN & HAWORTH FOR VAUD

Merrigan and Haworth of the "Maids of America" will open in vaudeville in New York on May 9.

THEATRE PANIC IS NARROWLY AVERTED

SINGER SAVES THE DAY

A panic at Kahn's Union Square theatre, caused by a fire in one of the boxes Sunday night, was narrowly averted when James Page, a vaudeville performer, who was singing at the time, ran into the wings, appeared with a fire extinguisher, and yelled "Sit down, there's no danger, I'll put out the fire."

The orchestra under the direction of Charles Adams, struck up a lively tune and several of the other performers came upon the stage and started singing while Page jumped into the box and assisted by other performers, had the fire almost out when the firemen arrived.

There was a rush for the exits at the first sign of the conflagration and there was quite a jam in the vestibule and at the ticket window, several women screamed, but as far as could be learned, no one was injured.

The Fire Department ordered everybody out of the theatre and tore down a portion of the first balcony, when it was discovered that the fire had been started by crossed wires.

The theatre was repaired in time for the giving of the usual Monday afternoon show.

GUS FAY IS CARNIVAL MGR.

Guy Fay, who was featured with "Folly Town" this season, which show closed at the Casino, Brooklyn, last Saturday night, will act as business manager of the Bustina Carnival during the Summer. He recently purchased a new Overland car, which he will use going from town to town. The carnival, which opens in New Jersey this week, will play up through New York State and Canada. Fay has been re-engaged by James E. Cooper for next season for "Folly Town."

MORE TIME FOR "LONDON BELLES"

Arrangements were completed last week between William S. Campbell and the Columbia Amusement Company, for the "Rose Sydel London Belles" to play several additional weeks. This show was to close last Saturday night at the Gayety Buffalo, but instead Campbell booked it to play this week at the Empire, Providence; next week the Gayety, Boston, and the following the Casino, Brooklyn, where it will close its season.

COYNE TO PRODUCE STOCK

Tom Coyne will produce burlesque stock for Joe Morris at the Amphion, Brooklyn, opening next Monday. Those engaged so far are Frank Manning, George Heathers, Hazel Lorraine. Coyne will work in the show himself, doing principal comedy. There will be several more names to be announced later.

BOOKED FOR STOCK

Louis Redelsheimer booked the following for the Gayety, Philadelphia, for next week, opening Monday. Ralph Rogers, Lester Dorr, George Walsh, Harry Howard, Elsie Donnelly, May Clark and Stella Rose. This company will play the Folly, Baltimore, the following week.

DAN SHERMAN SIGNS

Dan Sherman and Company have signed with Jean Bedini for his "Fair Week" show next season. They will do their specialty as well as working in the show. In the act, besides Dan Sherman, there are Tesi Sherman, Mable Sherman and Jim De Forest.

"BEST SHOW IN TOWN" AT THE COLUMBIA LIVES UP TO TITLE

"The Best Show In Town," featuring Frank Hunter one of the versatile comedians of the Columbia Circuit and another of James E. Cooper's entertainments is at the Columbia this week, in as pleasing a show as one would care to see. In fact it has more laughs in one scene than we have heard in many of the Broadway shows recently.

It has catchy music, pretty songs, handsome costumes, a pretty lot of girls in the chorus, who are not afraid to sing and dance and comedians who can make you laugh.

Hunter who season after season comes to this house and never fails to hit the high mark of comedy, again stands out in his line. He does a "wop" in the first act, opening as an up-to-date Italian, in his sporty clothes, shortly after he changes to his misfit clothes and does a lot of tumbling in the various scenes. In the burlesque he does blackface, keeping the comedy going at top speed. Hunter is an acrobat, takes all kinds of falls, he can dance and does a little of everything and above all he is funny. He did a few clever tricks with his hat early in the show that scored. He is an easy working fellow and still one of the hardest workers on the circuit.

Charlie Ward is doing a refined "Dutch," somewhat like his brother Solly. If he keeps it up, there is no doubt but what he will soon fall into Brother Solly's place.

He is using a make up similar, and his dialect and actions closely follows Solly's. Charlie is a much improved comedian than when we saw him last. He uses a putty nose and small mustache in the first part, but changes his make up, discarding the putty nose and uses a lighter make-up in the burlesque.

Clarence Wilbur as "Patsy" also had a fine comedy part which he handled exceptionally well.

Chas. Wesson, a neat, clean cut chap, is doing the "straight" working in most of the scenes with the comedians. He is a dandy dresser and handled himself creditably.

Lou Turner, a young juvenile, was in a number of the scenes and did all that was assigned to him well. He makes a good appearance and puts a number over.

Cooper has a new prima donna in Lella Ricord, a stately, tall, attractive blonde of well proportioned figure, who sings with unusual charm, and the equal of her voice is seldom heard in burlesque.

Miss Ricord reads her lines very well and her costumes were elaborate.

Virginia Ware, looking exceptionally well, worked with ease and deftness in all her scenes and had numbers that pleased.

Ethel Costello registered a success in the ingenu role. She is extremely fresh and she attracted attention by her youth and good looks. Miss Costello sang her songs nicely and her dresses were dainty and bright.

Gussie White caught her audience with the dancing she did in her numbers.

After a big opening in which the principals, except the featured comedian participated with the chorus, Hunter appeared.

Hunter and Miss Ware went into a "bench" scene, affording plenty of amusement. Hunter then followed in a "love" scene with Miss Costello which was a good comedy scene.

A lot of merriment that had the audience in a good humor was the "throwing out" scene in which Wesson threw Hunter out of his house, with Ward working it up. Hunter taking some good falls.

Working in one, a fine comedy scene was offered by Ward, Wilbur, Wesson and Miss Costello. Ward as a "cop" under the influence of liquor did a fine "drunk." It won many laughs.

Miss Ricord sang "Love Light" in one in a clear, sweet voice most successfully. She was assisted by ten chorus girls. Her efforts were well received.

The "apartment" scene offered plenty of rough comedy. It told a story of a man going away on a trip, leaving his wife at home. After he leaves another married woman friend called, whose husband was going away, at the same time, two male friends, who were hidden in a large clock made their appearance. The husbands returned; they had missed the train. The comedy was rough but enjoyable. Hunter and Wilbur were the friends, Ward and Wesson the husbands and the Misses Ware and White the wives.

Turner and Miss Costello offered a neat singing act in one that went over well.

Hunter kept the house in an uproar of laughter in the ticket scene in front of the theatre. Wesson and Turner assisted in this scene.

Marie Parks played several selections on a harp, which she did prettily.

Wilbur sang "Asleep in the Deep" in a clear tenor voice of good volume.

Turner and Miss Ricord in a pretty singing duet that pleased.

(Continued on page 31)



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FUTURE MOTION PICTURES

Concurrent with the perfected synchronization of the talking machine and the motion picture apparatus, the trend of through the old fashioned stereoscope, untimely may hold in store and whether in the next half score of years we may not see a complete revolution in this world wide industry.

That inventors have been working on this idea for years is no secret, although when the first apparatus, "Gaumont's Chronophone" was a failure, and later when "Edison's Talking Pictures" proved impractical, it was thought that the limit had been reached. Now, however, we have a new apparatus worked on a different scientific principle and success is assured.

With the development of the increased perspective such as we note when looking through the old fashioned stereoscope, another revolutionary step will have been taken, and as each day marks the betterment of the process of getting pictures in natural colors, and a correction of the lack of synchronization of the former three-color screen process, we may, without undue optimism, prophesy, that in the not far distant future when we have a smoothly working and perfected combination of these three factors, the motion picture as we see it today, will have undergone a radical improvement and the productions of the future will be as far different to those of today, as a Griffith production compares with an old Keystone comedy or the Vitagraph original "release."

Just what other wonders the combination, or other combinations, ideas, inventions or improvements may be held in store, is naturally more or less problematical, but the operatic field has been untouched and what could be more wonderful, more interesting or more instructive, than a whole opera with the great singers of the Metropolitan or other organizations, in natural colors and with the voices of the famous interpreters of the old masters, perchance in one's home,

assuredly not an impossibility, and not any more fantastic in imaginative possibilities, than many other seeming ephemeral dreams of a bygone day that have come to be realities.

Whether the new field, which will assuredly be opened, will affect the drama, or vaudeville stage of today, and to what extent, remains a matter to be seen, whether it will hurt the other ends of the theatrical business or spur others on to bigger, greater or more supreme efforts, will be a matter for Fate to decide, but it is doubtful if the personal touch, appeal and personality of the living artist will ever be supplanted absolutely.

WAYBURN WANTS CREDIT

April 30, 1921.

Editor, NEW YORK CLIPPER.

Dear Sir: I have stood silently by for too many years and seen others take the credit for my ideas and the work which I have actually done in the belief that I should eventually come into my own. At last I have mustered enough courage to communicate with you on the eve of production, hoping to merit your consideration and indulgence, while I acquaint you with a few facts, because I am not satisfied to retire from the calling of Producing Stage Director with the reputation of being "the world's greatest buck dancer."

I have personally supervised every detail of the production of "Two Little Girls in Blue" including the staging of the play and musical numbers; have coached the Fairbanks Twins for many weeks in their parts and dances; have devised all of the stage settings, color schemes and scenic effects, and used my own taste in selecting the materials and costumes as well as engaging the beauties which they adorn.

I have fostered "Two Little Girls in Blue" since its inception and it is the type and standard of musical play I expect to present when I branch out as a producing manager the coming season.

Trusting I have not taken too great a liberty in writing you and hoping to eventually earn your encouragement and good will, I remain

Sincerely yours,

NED WAYBURN.

Answers to Queries

S. C.—"The Sixth Commandment" was produced at the Dearborn Theatre, Chicago, November 10, 1901, with Emmet Corrigan as "Targovica."

L. M.—"Why Smith Left Home" featured Maclyn Arbuckle. Mrs. Annie Yeamans was in the cast, when it was produced at Adrian, Mich.

1899.—Ed. Rush used the title "Sporty Widows" in burlesque. Charles Franklyn was the representative and C. H. Waldron the manager of the company.

H. C. H.—Caroline Miskel was the wife of Charles H. Hoyt. She appeared in "A Contented Woman" in 1895. She died October 2, 1898, in New York City.

R. U. T.—Phil F. Nash was the manager of the Leland Opera House, Albany, N. Y., succeeding H. P. Butler, who went from Albany to the Pleasure Palace, New York.

M. L. K.—Lewis F. Werba produced the act "Spirit Land," a legend based on "The Last of the Mohicans." Gertie Moyer played "Uncas" and Mae Leslie "Golden Arrow."

E. S.—Edgar Selden wrote "A Spring Chicken." The cast included Sam Collins, J. Bernard Dyllin, Fred Lucier, Bessie Marlowe, Myra C. Brooks and Madeline Marshall.

O. M.—"The Turtle" was the play in which the disrobing act took place at the Manhattan Theatre, New York. Joseph W. Herbert translated the play from the French.

Fourteen—"Sporting Life" was produced at the Academy of Music, New York. The cast included Robert Hilliard, Jeanette Lowrie and Elita Proctor Otis.

U. S.—"Under Southern Skies" was written by Lottie Blair Parker. Grace George played "Lelia Crofton" at the Republic Theatre, New York. Burr McIntosh was cast as Col. Paul Danbeny.

East.—Louise Galloway was born in Marshall, Mich., and has appeared in "A Fair Rebel," "Charley's Aunt" and "Cumberland 61." She created the role of Kate Brewster in "Way Down East," in 1897.

W. E. R.—"A Runaway Girl" was presented at Daly's, New York, with Wilfred Clark, Cyril Scott, James T. Powers, Virginia Earl, Dorothy Stanley, Mabelle Gilman and Paula Edwards among the cast.

West.—"Colorado" was written by Augustus Thomas and produced at Wallack's Theatre, New York, November 18, 1901. Wilton Lackaye was cast as Tom Doyle. Christine Blessing was in the cast.

X. Y. Z.—Anthony Hope wrote "The Adventures of Lady Ursula," which was produced at the Lyceum, New York, by E. H. Sothern. Owen Fawcett, Rebecca Warren and Virginia Harned were in the cast.

Columbia.—Harry C. Bryant and William B. Watson organized the original American Burlesquers. Frank Burns was advance representative, Burt Pearson the treasurer. Leslie and Curdy were members of the show.

Short.—"The Climax," in which play only four characters appeared, was presented at Weber's Theatre, New York, April 12, 1909, with Leona Watson, Wm. Lewers, Albert Brunning and Effingham Pinto in the cast.

Opera.—Alice Neilsen was starred in "The Fortune Teller" at Wallack's, New York, by Frank L. Perley. The cast included Richard Golden, Joseph Herbert, Eugene Cowles, Joseph Cawthorne, Marguerite Sylva, Marcia Van Dresser.

DeB.—Richard Mansfield produced "Cyrano de Bergerac," translated from Edmond Rostand by Howard Thayer Kingsbury, at the Garden Theatre, New York. Margaret Anglin was Roxane. Weber and Fields produced a burlesque on this play.

O. X.—Henry V. Donnelly assumed the management of the Murray Hill Theatre, New York, August 27, 1898. The company, presenting "The New South," included Robert Drouet, Sandoz Milliken, Walter Allen, William Redmond, Charles D. Waldron, Emmet C. King, E. T. Stetson, Edwin Nicander, Hannah May Ingham, Dorothy Donnelly and Rose Beudet.

TWENTY-FIVE YEARS AGO

McIntyre and Heath were with Weber and Fields company.

Cora Urquhart Potter and Kyrle Bellew went to Australia.

Tom Nolan was with the City Club Burlesquers.

"The Heart of Maryland" was played at the Herald Square Theatre, New York.

Cooke and Clinton were shooting at the Trocadero Music Hall, New York.

Lulu Beeson won a medal for buck dancing at Chicago.

The Empire Music Hall, Atlantic City, N. Y., was built by Louis H. Donnelly and W. J. Fielding.

Robie's Burlesquers included Harry C. Bryant, Billy Van, Mae Lowery, Watson and Dupre and Juno Solarez.

John Mason and Marion Manola appeared in "A Fair Exchange" at the Union Square Theatre, New York.

Rialto Rattles

IT'S NEARLY TIME TO

Oil up the Rolls Royce and get out the yacht.

WILL SOME ONE TELL US

'Is Robert Emmet Keane about Claire Whitney?

WOULD YOU BE JUSTIFIED

In calling the receipts of the Clara Kimball Young picture "Hush," at the Capitol this week, "Hush Money?"

IF

The Keith time is full weeks and the Loew time is split weeks, is the Fally Markus time "Shredded Weeks?"

WHAT DO YOU KNOW ABOUT

The agent of a Broadway show who sent in an expense account in which was notated: "Sleeper jumps from St. Paul to Minneapolis!"

Y DOESN'T SOMEONE INVENT

Elastic aisles for theatres?
Noiseless paper for caramels?
Glass hats for ladies?
Squeakless violins for orchestras?

NO DOUBT

The predominant question in vaudeville next year will not be "Where do you go from here?" but "Whose act are you going to clown in this season?"

Oh "who's going to clown in yours?"

CONVERSATIONALLY SPEAKING

There are quite a few sallies flying about, but the one "Sally" permanently located in New York is, without a doubt, the only one so commercially remunerative.

THE BURGLAR

Who breaks into your dressing room has a "sneaking suspicion" that he is "going to get away" with something; if you catch him, however, it will be an easy matter to "gag" him to death, which will be no joke.

SUITABLE

Some years ago James Thornton, the monologist, happened to meet S. Z. Poli on Broadway.

Thornton, who wasn't working, said: "I'd like to play your theatres," to which Poli, knowing the monologist's salary, replied: "I can't afford to pay you. I have small theatres; I can only use small acts." "Well," retorted Thornton, as he walked away, "you ought to play Singer's Midgets."

ONE ON SHAW

Some years ago Sir Herbert Tree wished to produce Bernard Shaw's "Pygmalion" in London, so he wrote to Shaw concerning the production he wished to make.

"You are the worst actor we have," answered Shaw, "why should I trust 'Pygmalion' in your hands?"

Tree wrote back: "It is because I am the worst actor in London that I desire to produce your play."

He got it!

THE MANAGER'S LAMENT

We pay our money and they send us acts, They ask for reports, we send them the facts,

Four acrobats, all on the same bill,
Or three jazz soubrettes and "one to fill,"
Not one of the turns will go on in "one,"
Arranging the bill, why we're never done,
And just when we get the show running right,

It's time to change, the "last half's" in sight;

Our work's been in vain, the new bunch comes then,

The same dog-gone thing starts all over again.

MELODY LANE

PUBLISHERS AND WRITERS FAIL TO AGREE OVER PROPOSED CONTRACT

Committees Representing Composers and Lyric Writers and Music Men After Several Conferences Are Reporting Back to Respective Associations—Writers Met on Tuesday

After several conferences between committees representing the Composers and Lyric Writers Protective League and the music publishers the committees are reporting back to their respective organizations regarding the result of their conferences which up to the present have resulted in little that is definite regarding the agreement as to a standard contract between the writers and music publishers.

The writers, at the time of the CLIPPER going to press (Tuesday night) are holding a general meeting from which it is said a definite statement regarding the future plans of the organization will be made. At present according to statements made by a number of writers the two organizations are far from agreeing on numerous clauses in the proposed contract which the writers submitted to the publishers some weeks ago.

The publishers in turn submitted to the writers an agreement which was agreea-

ble to them but this does not suit the writers and at present the matter is at a deadlock. The minimum royalty clause upon which the writers are insisting is one which the publishers are said to object to and this in addition to several others which the writers are insisting upon is the cause of the deadlock.

Pending the settlement of the matter or definite action on the part of the writers it is said that the song composer members of the organization have agreed that they will place no new numbers with publishers until the matter is definitely settled.

The staff writers of the Waterson, Berlin & Snyder music house, whose drawing accounts against their respective royalties were cut off by the firm sometime ago have it is said not yet come to any understanding with the firm and are still out insofar as receiving anything in the nature of advance royalties.

TITLE INFRINGEMENT SETTLED

The matter of the song title infringement between Nat Goldstein, the San Francisco publisher, and the Forster Company, over Goldstein's song "I'm Learning to Love You," has been amicably settled.

The Forster song is called "Learning," and while there is no similarity in so far as melody or words are concerned, Forster claimed an infringement on the title. Goldstein states that at no time did he have any intention of infringing on the Forster song, and as soon as the complaint was made had a new title page drawn, which removed all possible idea of there being any imitation.

HARMS HAS TWENTY SHOWS

Harms, Inc., has this season published the music for over twenty musical comedies and light operas. Among the best known are "Sally," "A Dangerous Maid," "Lady Billy," "Mary," "Night Boat," "Blue Eyes" and "Hitchy Koo."

LEW BUTLER IS A DADDY

CHICAGO, Ill., May 2.—Lew Butler, a member of the Chicago staff of Waterson, Berlin and Snyder, is the proud daddy of an eight and a half pound baby boy, born last Thursday.

CHAMBERLAIN IN DETROIT

Harold Chamberlain, the song writer, has been spending several months in Detroit, and is planning to return to New York early next month with a number of new manuscripts which he plans to place with local publishers.

REMICK HAS FOUR

J. H. Remick & Co. are working on four new numbers. They are "Just Keep a Thought for Me," "Broken Moon," "Ain't We Got Fun?" and "All for You."

MCKINLEY RELEASES NEW ONE

The McKinley Music Company has released a new fox-trot ballad called "Sighing Just for You." It is by Frost, De Voll and Kliekman.

JACK MILLS RETURNS

Jack Mills, the publisher, returned this week from a two months' trip to the western coast.

STRAUSS TO TOUR THE U. S.

Richard Strauss, the famous composer, who last appeared here in 1904, will tour this country next fall under the management of the International Concert Direction, Inc. The program for Mr. Strauss' tour has not yet been completed, but it is understood that he will conduct a series of orchestral concerts of which three will be given at the Metropolitan Opera House. The directors of the tour are also planning a series of "Strauss evenings," in which a singer will interpret the Strauss composition with the composer himself at the piano.

REICHGOTT WITH CIRCUS

Eugene Reichgott, the whistler, is traveling this year with the Barnum & Bailey and Ringling Bros. Circus featuring the Feist melodies. At present he is whistling "Peggy O'Neil."

TOM PEYTON PUBLISHING

Tom Peyton, who has been connected with a number of the large music publishing houses, has formed his own company and is in New York looking for a suitable location for the establishing of offices.

B. D. NICE CO. MOVES

The B. D. Nice Company moved on Monday into its new quarters in the Loew State building. The new offices are on the tenth floor of the new building.

MILLS GETS "SLEEPY HEAD"

Jack Mills, head of the firm of Jack Mills, Inc., has obtained the publication rights of "Sleepy Head," a song which is a very popular success in the West.

REMICK NOVELTY SCORES

The new Remick novelty number, "Ain't We Got Fun?," by Richard Whiting, is one of the best sellers in the entire catalogue.

MILLS HAS CLEVER NOVELTY

In "Strut Miss Lizzie," Jack Mills, Inc., has one of the cleverest novelties of the season. It is by Creamer and Leyton.

FEIST HAS QUICK HIT

In "Chess" Leo Feist, Inc., has one of the quickest song hits on record. The number is being sung by scores of acts.

ORGANIST SUES CHURCH

Ward Stephens, who prior to last October had been organist of the First Church of Christ Scientist for ten years, filed suit in the Supreme Court last week to recover \$10,000 damages from the trustees of the church. His complaint charges that he was dismissed without cause.

Mr. Stephens alleges that he received a telegram on October 13, 1920, in which he was notified of his dismissal as the church organist. Following this he received a letter stating that charges had been made against him. Mr. Stephens further states that he has been unable to obtain a copy of the charges, although much false and scandalous gossip had been circulated in the church about them.

His dismissal was a great surprise to him as his salary had been raised from \$2,000 to \$2,500 a year on December 24, 1919, and on May 1, 1920, he had been re-engaged for another year and a letter sent him complimenting him on his work. Mr. Stephens declares that he is a teacher of the organ, with a large patronage, and that he is a writer of Christian Science music. The dismissal and the announcement of the charges, he alleges, have harmed him to the extent of \$100,000, he says.

VON TILZER IN NEW HOME

Harry Von Tilzer opened his new offices in the Broadway Central Building at Broadway and 51st Street, on Monday of this week and, although the building is not yet entirely completed, the Von Tilzer offices are in fine shape and a big crowd was present at the Von Tilzer opening. The new offices are admirable, finely equipped and fitted up with every convenience. The professional department and piano rooms are models in their way, in fact everything connected with the new offices is of the best. The new quarters have been entirely outfitted with new furniture and the entire plant is in every way a model one.

The entire place was decorated with flowers and in Mr. Von Tilzer's office and that of Ben Bornstein, manager of the house, the floral display was remarkable. The floral pieces were the gifts of the Von Tilzer employees.

POSED AS BERLIN, ARRESTED

Max Greenberg, a singer, who, according to the police represented himself as Irving Berlin, was placed under arrest in the East 67th Street station last Friday night. A complaint of forgery was made against him by Berlin. The police say that Greenberg represented himself alternately as Berlin and as "R. J. Hill," a representative of Berlin, in soliciting money from persons of prominence. His system of working, the police learned, was to call at the homes of well-to-do people, advise the servants that he was Berlin and confide to them that he had a taxi waiting outside, and had not brought enough money along to pay his bill.

ZOELLER TO OPEN OFFICES

Louis E. Zoeller, president of the Zoeller Music Company in Louisville, Ky., arrived in New York last week to plug his comedy number, "I Ain't Giving Nothing Away," now being sung by Sophie Tucker at Reisenweber's. Zoeller has several new numbers; and intends shortly to open offices here. In addition, he will team with Eileen O'Daley in a new vaudeville act.

PACE OUT OF MUSIC CO.

Harry H. Pace has disposed of his interest in the Pace and Handy Music Co. to the Handy Bros. Music Co., Successors, and incorporated by W. C. Handy and C. E. Handy. Mr. Pace will devote his time to the making of records. "Pickaninny Blues" is the latest publication of the Handy firm and is featured on all the leading records.

"CRAZY BLUES" IN BIG SUITS

Two suits, alleging infringement, have been filed by Frederick V. Bowers, Inc., and Shapiro, Bernstein & Co., against Perry Bradford, a negro songwriter and publisher, in the United States Supreme Court. These actions, which were commenced through the law offices of House, Grossman & Vorhaus, ask for a temporary injunction restraining Bradford and his wife, Marion L. Dickenson, from publishing and selling a song known as "The Crazy Blues," written by Bradford, and also seek to restrain thirteen recording companies from distributing any records or piano rolls of the song, and from paying any royalties on the song to either Bradford, his company or his wife.

According to the papers filed in the actions, large royalties are supposed to be paid by the mechanical companies on May 2.

Frederick V. Bowers alleges that "The Crazy Blues" is an infringement on a song called "The Broken Hearted Blues" which his firm purchased from Bradford in 1918. He asserts that twelve bars of words and music from "The Broken Hearted Blues" are used by Bradford in "The Crazy Blues." Bowers, however, did not have "The Broken Hearted Blues" copyrighted, saying that it was an oversight on his part due to "changes in the personnel of the employees of his firm."

Shapiro, Bernstein & Co. allege that "The Crazy Blues" uses parts of a song entitled "The Harlem Blues," written and sold to them by Bradford in 1918. "The Harlem Blues" was first published by Bradford and the copyright was assigned to Shapiro, Bernstein & Co. and recorded in the copyright office.

Bradford has his song, "The Crazy Blues," copyrighted, and two copies of it are in the Copyright Office in Washington. This angle of the matter is one of great import, as it presents a new point insofar as song publishing is concerned.

The hearing on the motion for a temporary injunction, pending final judgment in the actions, will be held before Judge Hand in the United States District Court on May 13.

Kepler and Hoffman representing Bradford in the suits stated that the defense to be offered to the actions would be a most interesting one to songwriters and publishers. They stated that it would be that the contracts given Bradford in connection with the publication of his numbers were inequitable and that therefore were not binding upon him.

They further stated that after a search of the copyright office in Washington no record of the copyrighting of the number had been found and that Bradford had therefore taken the entire matter into his own hands to legally protect his interests.

"Crazy Blues" has had an interesting career. It has scored a great hit particularly on the mechanicals and has been cut and reproduced by every recording company of any size in the entire country. Its sales in the mechanical reproducing form have been exceptionally large.

PUBLISHERS BEAT AGENTS

CHICAGO, Ill., May 2.—The ball team, representing the "ten percent" agents of Chicago went down to defeat before a strong team, representing the various Chicago music publishers. The game was played Saturday afternoon on the Lincoln Park diamond and was witnessed by hundreds of professionals. The weather was extremely cool. The score ended 24 to 17 in favor of the songsters.

BRYAN WITH MAX LINDER

Vincent Bryan, former songwriter but now title writer and gag man in the motion picture field, having done much work for Charlie Chaplin is now with Max Linder.

Bryan is drawing a big salary in this line of work.

Hal Forde and Gitz Rice will do an act in vaudeville shortly.

Harold Thayer will open with a single act on the Loew time in June.

Dave Thursby will appear in a new act by James Madison next season.

Lyle Griffith has been booked by Harry Walker, with the Casler and Liebert act.

Ned Dandy, the producer, is moving from the Strand to the Putnam building.

Ben Manning and D. W. Armstrong are now playing the Loew time in a new act.

Chief Tendehea sails June 7 for England to play the Moss and Stohl Circuit there.

Paul Dickey has started casting for a number two company of "The Broken Wing."

"Lady Alice's Pets" will be routed over the New York Keith time shortly by Bill Lykens.

Jeanne Berkley has been booked for the Martinique, Atlantic City, by Harry Walker.

Smith and Troy, the vaudeville team, have returned to the management of Bill Lykens.

Jeanne Eagles will go abroad soon after the close of "In the Night Watch" at the Century.

Howard and Jackson broke in a new act at the Emory Theatre, in Providence, last week.

Harry Devine, formerly of Devine and Williams, is now connected with Ben Hastings.

Guy Shy has left the "Listen Lester" company and will open in a vaudeville act this week.

Jean and Valjean open at Knoxville May 30 on the Loew time, and will make a trip to the Coast.

Joe La Tour will take Bill Davidson's place shortly in "June Love," now playing in New York.

Violet Heming sailed for England Sunday. She will return in the Fall to appear in "Sonya."

Palmer and Hill open at the Lyric, Hoboken, on the Loew time and will be routed over the circuit.

Lillian Bradley will sing at the Plaza Hotel this week, at a reception given to former Governor Whitman.

Harold Thayer De Lancey, who has been singing in motion picture theatres, is now assistant to Lillian Bradley.

Renee, Oriental dancer, has been booked by Lillian Bradley for a new show to be produced by Arthur Buckner.

Esther Irene Wood, prima donna at Reisenweber's, has engaged Harry Walker as her personal representative.

Clark, Healy and Durliner are breaking in a new three-act at the Lyric in Newark the last half of this week.

Evelyn Pritchard and Madeline Spangler have been placed with the new revue at Reisenweber's by Lillian Bradley.

The Haynoffs, booked by Eddie Fredriks, opened for a ten weeks' route on the Sun time at Niagara Falls this week.

Alva Lloyd, who has been appearing in the Gus Edwards' "Song Revue of 1921," is to do a single act in vaudeville.

Frank and Mazie Hughes are playing Rochester this week, and have Toronto to follow. Direction of Eddie Fredriks.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Devine is rehearsing a new act called "The Isle of Jazz," in which Maud Rockwell is assisted by a jazz band.

Jack Fox has gone to Chicago to look for new material for next season. He will stay there three or four weeks.

George Ali, the animal impersonator, who has been abroad for a number of years, returned to New York recently.

Al Ely, who opened at the Pantheon, Brooklyn, for one week, was held over for this week. Direction of Harry Walker.

Eddie Cooke, formerly saxophonist for Yvette, will do an act next season with seven violin girls. Harry Weber will handle it.

Denton Vane and Lorena Lore, who are playing around Boston in "Clouds and Silver Linings," will be seen in New York shortly.

Bob White has been signed through the Walker Theatrical Exchange as host at the Martinique, Atlantic City, for the season.

Overholt and Young, now playing the Fox time, open on the Loew time at the Victoria, May 12, and will play six weeks to follow.

Eunice Burnham, who was of the former team of Burnham and Greenwood, will do an act in vaudeville shortly with Ed Flanagan.

Helen Miller, the xylophonist, will open at Rochester June 27, for a ten weeks' tour of the Sun Circuit; booked by Harry A. Romm.

The La Mont Trio, who have been playing 58 consecutive weeks under the direction of Bill Lykens' have just returned from Cuba.

Nina Payne, who presented "Phantom Hands" in vaudeville, left for her home in St. Louis recently, where she will spend the Summer.

Chet Sargent, formerly associated with the Gus Sun offices, is visiting his sister in Holly, Mich., where he expects to spend the summer.

Maude Raymond and Lillian Bradley will give a recital at the McAlpin Hotel, May 6, for the benefit of the Children's Day Nursery.

George Marion has been engaged for Eugene O'Neill's "Gold," which John D. Williams will produce at the Frazee Theatre on May 23.

Murphy and Lange had an act presented to them by Irving Berlin, also a special song; they will have an early New York showing.

William Le Baron has written a new comedy called "Nobody's Money," which has been accepted for early production by Lawrence Weber.

Gus Sun is in Cincinnati at the bedside of his daughter, Nina, whose death is expected daily. Miss Nina was operated on for kidney trouble.

Renard and West, who were playing the Loew time, closed at Waco recently, and cancelled the rest of the time due to the death of Renard's mother.

Walsh and Edwards, who were to have played at the Flatbush last week, were forced to cancel their engagement when Edwards sprained his knee.

"Happy" Leander, formerly Booth and Leander, is now doing an act with a woman partner, the two working under the name of Leander and Milo.

Lynne Overman, who is appearing in "Just Married" at the Comedy Theatre, has signed a contract with the Shuberts and Jules Hurtig for three years.

George and Lillian Mitchell have just returned to New York from the west and will be routed in the Keith New York houses; Bill Lykens is handling the act.

Marcelle Fallet, who has been playing the Keith big-time houses around New York, is playing the Maryland, Baltimore, this week, and goes to Philadelphia next.

Robert Cummings will play the part of "Big Frank" in Willard Mack's "Smooth as Silk" show, now playing at the Frazee Theatre. He will succeed Howard Truesdale.

Nat Renard, of the vaudeville team of Renard and West, lost his mother April 19, 1921. He received the news in Waco, Texas, and immediately started for New York.

Dickinson and Deagon, who closed recently with "Hello, Alexander," have been engaged by the Shuberts' new "Whirl of the Town," which will open the latter part of May.

Bobby O'Neill, who with his "Four Queens," had been appearing on the Orpheum time, and was taken seriously ill, rejoined the act recently at Los Angeles.

Max Rich is now taking the place of Miss Hawley in the Watts and Hawley act, due to the illness of Miss Hawley. They played New Brunswick and Bayonne last week.

George Wirth, prominent circus man from Australia who is in New York, will leave in June for a trip around the world, returning to Australia via the Suez Canal and India.

Jane Dillon, who has been playing through the south and west for nine months, has arrived back in New York, and is preparing a new protean sketch for next season.

Valodia Vestoff, formerly in "Happy Days" at the Hippodrome, has jumped from eccentric jazz dancing to ballet solo work with the Anna Pavlova Russian Ballet Company.

Margie Grey, who was injured recently when her wire rigging broke, has now recovered sufficiently to be about, although it may be some time before she will be able to work.

Samuel Shipman, co-author of "Friendly Enemies," "East Is West" and other plays, is now at Atlantic City at work upon a new play which will be called "Lawful Larceny."

Channing Pollock was the guest on Monday night of the Albee Stock Company at the Albee Theatre in Providence at the presentation of his play, "The Sign on the Door."

Carle Carlton is casting "Love Ltd." by Guy Bolton, Philip Bartholomae and Lawrence Langer, which was given a three weeks' tryout out of town recently under the name of "Tangerine."

The Six Stellas, a big dancing act, has been placed by the Wirth Blumenfeld Exchange for Jean Bedini's show for next season; they will arrive from the Wintergarden, Berlin, in August.

Billy Wayne and Edith Mason, who lately closed with "Buddies," have been placed by Leslie Morosco for the new Frontenac Cafe revue at Atlantic City, which opens next Monday.

John Cumberland, Richard Barbee, Diantha Patterson, Francis Carson, Grace Perkins, John Craig, Olive May and John Gray have been engaged by Charles Dillingham for "The Scarlet Man."

The Blossom Sisters, who will shortly be seen in their own act with a jazz orchestra, the Burns Melody Men, have signed a contract with Harry Walker to be their personal representative.

Jean Le Brun, prima donna with Lena Daley's "Kandy Kids," is leaving for her summer home at Nashville, Kentucky, this week; she has signed for next season to appear under the direction of Harry Walker.

Miriam Folger and Lillian Young, who have been doing a special dance in "The Girl in the Spotlight," have been placed by Leslie Morosco for the new Adelaide and Hughes' "The Cameo Girl" production.

Rita Gould, who has been rehearsing with Jimmy Hussey's show, "Tattle Tales," has left the company and will open on the Orpheum time in July in a new single with songs by Frances Nordstrom.

Frederica Harrison, of the team of Jarvis and Harrison, was featured on the vaudeville bill at the Pantages, Des Moines, last week in a grouping of original ideas and comedy patter entitled "Lonesome."

Albert Burton, who closed recently with the "Tavern"; Forest Wyndotte and Dan Kelly have been booked by Leslie Morosco for William Herndon's new show to be produced shortly and which is as yet unnamed.

The Hart Sisters, who were to have played Milwaukee, last week, cancelled; they are playing the Orpheum, St. Louis, this week, and go to Chicago for two weeks next; Walter Donaldson is playing with the act.

Kinkade and Kinkade, a new novelty ventriloquial act, with special scenery and effects, written by James Madison, will be given a New York showing the last half of this week; Bill Lykens will handle the bookings.

William Kennedy, concert tenor, whose singing of classical songs and Irish ballads featured the Will Reilly and Colleen Bawn show at the Sixty-third Street Music Hall, will for the time being sing exclusively for the phonographs.

Ernestine and Ann Other, of the team The Other Sisters, who have been playing in vaudeville, have joined Lee Herrick's musical comedy, "Candle Light Inn," and open May 2 at the Capitol Theatre, Springfield, Mass., for two weeks.

Georgie Price, Mae West, Fred Hillebrand, Guiran and Marguerite, Lloria Hoffman, Bert Hanlon, Bird and Bernard, Harry Rose, Milo, Hattie Althoff and Her Sister, Martini and Sinai, Mignon, Stepanoff and Versatile Sextet appeared at the Sunday night concert given at the Winter Garden.

Rod La Rocque, now on tour with Mary Nash in "Thy Name Is Woman," plans to leave that show in Los Angeles to accept a picture offer in California this Summer. La Rocque has already done picture work, having been featured player in "Life" and "Paying the Piper," two recent Paramount special productions.

Georgie Price, Dickinson and Deagon, Fred Hillebrand, Fay Marbe, Sammy White and Eileen Rooney, Mae West, Versatile Sextet, Walter Weems, Bird and Bernard, Harry Rose, Guiran and Marguerite, Hattie Althoff and Her Sister, Martini and Sinai, Mignon and Norman Tilma appeared at the Century Theatre last Sunday night.

WAR = PAPER

To Our Friends

☐ Someone has started a malicious rumor regarding our new song "PAPER DOLL" (Broadway's "lead sheet" hit).

☐ It is being reported to the profession, recording companies and the trade that we are about to sell "PAPER DOLL" to another publisher.

☐ The evident intention is to attempt to discredit us and make it appear that we cannot handle a song of this character.

☐ We are celebrating our second anniversary and have just moved into most spacious quarters in the new Loew Building, 45th Street and Broadway.

☐ Our total advertising in two years has exceeded that of any other publisher with the probable exception of one.

☐ We exploited "WOND'RING," a ballad fox-trot that has proven to be one of the most persistent hits ever published. (Jazzed by Ted Lewis and sung by Thomas Chalmers, the Metropolitan baritone.) We were responsible for "TENTS OF ARABS," an Oriental one-step that is now regarded as a standard. To-day we have "SWEET LAVENDER" and "ROMANCE" waltz which is developing into the legitimate waltz hit of the day.

☐ We are proud of our accomplishments and our reputation. We believe "PAPER DOLL" is a "natural"—having the remarkably good fortune of being a great stage song and a tremendous fox-trot.

☐ This song remains with us. It is not for sale. We will appreciate and hold in confidence any information communicated to us regarding the dissemination by anyone of such rumors.

☐ We respectfully submit "PAPER DOLL" to you.

BENJAMIN W. LEVY
General Manager

B. D. NICE & Co., Inc.

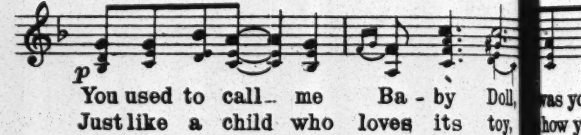
Loew Bldg., 45th St. and Broadway, New York

A POPULAR BALLAD FOR

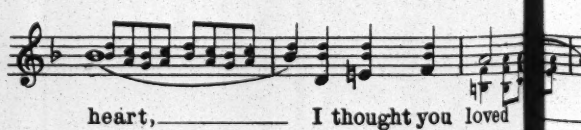
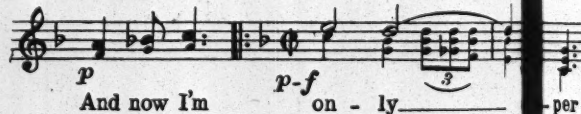
Intro.



VOICE



CHORUS



Copyright 1921 by B.D. Nice & Co., Inc.

PAPER DOLL =

FOOTROT BY LEE DAVID

LEE DAVID



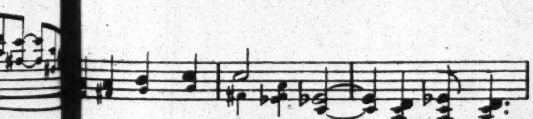
Doll, was your pet name for me; — Like the
toy, how you loved me it seems; Like the



ir lit - e, That's how you played with me.
toy - You shat - tered all my dreams.



- per Doll, — I'm not a



You came and crush'd me, — you broke my



loved — You played the part. —



up - pealed — But now you're tir - ed, —



So I'm — en — And I'll be lone - ly —



a Doll — And now I'm

by B.D. Co. Inc. 1544 B'way, N.Y.

¶ We contend and maintain that "PAPER DOLL" possesses the most overpowering melody for a popular song presented in recent years.

¶ In preparation and rehearsal by vaudeville's leading artists; acclaimed by EVA SHIRLEY (America's youngest prima donna) to be the best song she ever accepted; enthusiastically endorsed by the inimitable SOPHIE TUCKER, GRACE NELSON, RUBY NORTON, FRANKIE JAMES (of Mac & James) and many others.

¶ Was made by the recording companies while still in manuscript form. An unusual recognition.

¶ Extraordinarily featured by the leading orchestras throughout the country.

B. D. NICE & Co., Inc.

Loew Bldg., 45th St. and Broadway, New York

\$15,000 RENTAL FOR TICKET STAND

The Tyson Company, theatrical ticket agency, with a branch in the lobby of the Hotel Astor, obtained a temporary injunction last week from Justice Delehanty of the Supreme Court, restraining Frederick A. Muschenheim, owner of the hotel, from ousting them from the house. William J. Fallon, president of the ticket agency, claimed that his lease, which called for a payment of \$15,000 a year, did not expire until 1924. Mr. Muschenheim said, however, that one of the clauses of the lease gave him the right to terminate it on two weeks' notice if the Tyson Company did not render adequate service. He claims that the company did not satisfy the guests of the hotel.

POOR BUSINESS FOR "MACBETH"

Walter Hampden, who gave up "Macbeth" last week for the "Servant in the House," which he is now playing at the Broadhurst, was forced to make the change because of the poor business to which "Macbeth" played for the two weeks. The first week's receipts amounted to only \$6,000, and the second week brought in \$7,500. The weekly expenditure of the play, however, was over \$9,500. The failure of the piece in this city comes after record-breaking runs in other cities.

WARD ON WAY TO EUROPE

Fred Ward sailed on Tuesday aboard the *Aquitania* for a two months' European trip. Ward is going over to book acts.

LOCKOUT HALTS BUILDING

CHICAGO, Ill., May 2.—A complete lock-out of all building trades and cessation of all work in the construction line went into effect yesterday. This halts all work on theatres which are nearing completion. Two loop houses affected are the Apollo and the Ambassador. The Apollo is scheduled to open May 16. The Building Construction Employers' Association have decided to reject any offer of arbitration or any wage reduction of less than 20 per cent.

"IRENE" MOVING

CHICAGO, Ill., May 2.—Permutations and combinations of the theatrical business will remove the well-liked "Irene" from the Studebaker Theatre at the end of this week, and it will be succeeded by Bert Williams in "Broadway Brevities." Dale Winter, who is starring in "Irene," will go to San Francisco to replace Helen Shipman, now playing the part at the Curran Theatre. Whether the Chicago company of "Irene" will close for the summer or be taken to other parts has not been announced.

"O'BRIEN GIRL" IN BOSTON

"The O'Brien Girl," George M. Cohan's new musical comedy, which opened at Atlantic City on April 25, has gone to Boston, where it opened at the Tremont Theatre Monday night. It will remain there for the Summer and will come to New York for the Fall season.

CHANGES IN STOCK CAST

SYRACUSE, May 2.—Lotus Robb, recently with "Rollo's Wild Oat," at the Punch and Judy Theatre in New York City, will play in stock at the Empire Theatre, here, with the Knickerbocker Players. She will take the place of Florence Eldridge, who will join the Manhattan Players in Rochester.

William Gilbert, who was leading man with the Knickerbocker Players last year, will also play the leads this season, taking the place of John McFarlane, who will join the Rochester stock company with Miss Eldridge.

CARNIVAL MAN ARRESTED

Fred Speck, of Elizabeth, N. J., who is connected with the Johnny J. Kline shows carnival, which played last week at Twenty-second street and Broadway, West New York, was arrested as he was bringing an 18-year-old girl into his room at 743 Bergenline avenue. The girl, when questioned, claimed that she went to Speck's room to get some laundry which she was to do up for him.

Recorder Chevalier paroled Speck until Thursday night in the custody of Assistant Prosecutor McClane of Union County.

BILLY TANNER IN STOCK

BALTIMORE, Md., April 18.—Billy Tanner is working at the Folly here in stock this week. He opens in York, Pa., May 8.

"ENTER MADAME" CLOSES MAY 21

"Enter Madame" will end its engagement at the Fulton Theatre May 21, which will mark the end of its fortieth consecutive week for a total of 340 performances. The play did a gross business of half a million dollars.

Before the play is withdrawn, Brock Pemberton, its producer, will sail for London to conclude negotiations for the comedy's production there this season or next. The New York company will be kept practically intact for next season and it is planned to take it to London for the English production. "Enter Madame" will also be presented on tour in the United States and negotiations are in progress for the translation and adaptation of the play in France, Spain and the other Spanish-speaking countries; Germany, Austria, Denmark, Norway, and Sweden. Although the star and co-author of the play and the leading character in it are all Italians, no offer has been received from Italy.

Upon his return from abroad, Mr. Pemberton will begin preparations for several new plays, one of which, temporarily called "The Pilgrim of Eternity," has Lord Byron as its central character. It is by Kai Kushrou Ardashir. Joseph Schildkraut, now appearing in "Liliom" at the Garrick, has been signed to play the role of Byron. The play has also been accepted by Max Drearly for production in Paris.

Others will be announced later.

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Successor to "Whispering"

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NELL AND ELSIE GILBERT

"GEMS OF JOY"

By JACK GILBERT
Dir. SAM FALLOW

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—The Brants—Barr Twins—Gordon & Ford—Hymes & McIntyre—J. Rosamond Johnson & Co.—Santos & Hayes Revue.

Riverside—Van Cleve & Pete—Lou & Paul Murdoch—Rice & Ward—Ann Sutor—Harry Watson, Jr. Co.—Eddie Foyer—Joe Howard's Revue—The Gellis.

Colonial—Tim & Kitty O'Meara—Princeton & Watson—Dolly Kay—Joe Cook—Alexander Bro. & Evelyn.

Alhambra—Clinton Sisters—Bernard & Garry—The Sharrocks—Brown & O'Donnell—Rushman & Bayne—Morris & Campbell—Osborne Trio.

Royal—Herbert & Dare—Beatrice Morgan Co.—D. H. Dillon & Parker—Rae Eleanor Ball—Belle Baker—La Toy's Models.

Hamilton—Marie Nordstrom—Rome & Gaut—Eva Shirley & Band—Demarest & Collette—Sally Fisher & Co.—Billy Glason—Maria Lo.

Jefferson—Fink's Mules—McFarlane & Palace—Yvette Rugel—Lee Children—Henry & Moore—Kitty Doner & Co.—Val & Ernie Stanton—Princess Rajah.

Broadway—Cutty & Nelson—Capt. Anson & Daughters—Pinto & Boyle—Clayton & Edwards—Howard's Ponies.

1st St.—Gus Edwards Revue—Dainty Marie—Muller & Stanley—Blanche & Jimmy Creighton—Foley & O'Neill—Lynch & Zeller.

Coliseum (First Half)—Devoe & Statzer—Frisco & Co.—Percy Athos & Co. (Last Half)—Carl Emmy's Pets—Hallen & Goss—Bronson & Baldwin—Frank Terry—Glenn & Jenkins—Wyatt's Scotch Lads & Lassies.

Regent (First Half)—Novelty Clintons—Pilcer & Douglas—Welch, Mealy & Moslike—Frank Terry. (Last Half)—Devoe & Statzer—Martha Pryor & Co.

Fordham (First Half)—Hallen & Goss—Carl Emmy's Pets—Finley & Hill—Glenn & Jenkins—Pearl Regay & Co. (Last Half)—Ethel Clifton & Co.—Newhoff & Phelps—Frank Gabby—Frisco & Co.

BROOKLYN, N. Y.

Orpheum—Kelly & Pollack—Duffy & Mann—Hershel Henlere—Mrs. Gene Hughes Co.—Avey & O'Neill—Julia Sanderson—Weaver & Weaver—Adelaide Bell Co.

Bushwick—Boyce Combes—Horlick & Sarampa Sisters—Kane & Herman—Four Marx Brothers—Yip Yaphankers—Sylvia Clark—Lane & Moran—Lady Alice's Pets.

Flatbush—Tony George & Co.—El Cota—Valerie Bergere & Co.—Wm. Ebbs—Pressler & Klais—Firtation.

Boro Park (First Half)—Novelty Clintons—Martha Pryor & Co.—Newhoff & Phelps—Burns & Frabito—Wyatt's Scotch Lads & Lassies. (Last Half)—Pilcer & Douglas—Finley & Hill—Jack Osterman—Eight Blue Devils.

BALTIMORE

Maryland—Frank Gould—Higgins & Bates—Sharkey, Roth & Witt—Vera Gordon & Co.—Dotson—Doree's Operalogue—Tony & Norman—The Rials.

BOSTON

Keith's—Jean Adair Co.—Claudius & Scarlet—Miss Juliet—Julian Eltinge—Riggs & Witchie.

Shea's—Pollard—Burke & Durkin—Ames & Winthrop—Creole Fashion Plate—Danse Fantasies.

CINCINNATI

Keith's—Brown & Weston—Buzzell & Parker—Cahill & Romaine—Ciccolini—Solly Ward & Co.—Lambert & Ball—LaFrance Bros.

Keith's—Isikawa Bros.—Will J. Ward & Girls—Whitfield & Ireland—Sybil Vane—Bob Hall—Bill Genevieve & Walter.

CLEVELAND

Temple—Beth Berli & Co.—Kajiyama—Senor Frisco—Marsh, Montgomery—Elsie White—Elkins, Fay & Elkins—Redford & Winchester—LaDora & Beck.

DETROIT

Keith's—Sankura & Sylvers—Cooper & Lacey—Denny & Barry—Vincent O'Donnell—Whipple Houston & Co.—Patricia Co.—Sutter & Dell.

Princess—Wilbur & Adams—Frank Farron—Fred Lindsay & Co.—Wright & Dietrick—Royal Gascolines—John R. Hymer & Co.—Mary Haynes—Schichel's Manikins.

St. Denis—Mildred Parker—Old Time Darkies—Lamb's Manikins.

GRAND RAPIDS

Empress—Musical Hunters—Mullen & Corelli—Frances Pritchard & Co.—Hall & Shapiro—Clarke & Arcaro—Ruth Royce—Lyndell & Macy.

HAMILTON, CANADA

Lyric—Lorimer Hudson & Co.—Palo & Palet—Lovenberg Sis. & Neary—Fern & Marie—Fred Hughes & Co.—Jack Benny—Enos Frezere.

INDIANAPOLIS

Keith's—Great Johnson—Zardo—H. B. Toomer & Co.—Gallagher & Rolley—Eddie Foy & Co.—Ruby Norton—The Adroits.

LOWELL

Keith's—Sankura & Sylvers—Cooper & Lacey—Denny & Barry—Vincent O'Donnell—Whipple Houston & Co.—Patricia Co.—Sutter & Dell.

MONTREAL

Princess—Wilbur & Adams—Frank Farron—Fred Lindsay & Co.—Wright & Dietrick—Royal Gascolines—John R. Hymer & Co.—Mary Haynes—Schichel's Manikins.

St. Denis—Mildred Parker—Old Time Darkies—Lamb's Manikins.

PHILADELPHIA

Keith's—George Campbell & Co.—Nat Nazarro Jr. & Co.—May Wirth & Co.—Daly & Berlew—Bernard & Fownes—Sully, Rogers & Sully—J. & M. Harkins—Frawley & Louise.

Davis—The Brittons—Dugan & Raymond—Bits & Pieces—Ellmore & Williams—Bert Fitzgibbons & Bro.

PITTSBURGH

Sheridan Sq. and Majestic—Marlo & Thurston—Rawson Claire—Arthur Whitelaw—Bud Snyder Trio.

PATERSON

Majestic (First Half)—Smith & Harper. (Last Half)—Alexander Kids—Welch, Mealy & Montrose.

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VAUDEVILLE BILLS

For Next Week

PORTLAND

Keith's—Barbette—Ryan & Ryan—Mabel Burke & Co.—Roberts & Boyne—Profiteering—A. & F. Steadman.

QUEBEC

Auditorium—The Levellos—Pollard Sisters—Frank J. Sydney & Co.—Lucille & Cockle—Leclaire & Sampson.

ROCHESTER

Temple—La Bilbianta—Van Hoven—Davis & Darnell—Ann Gray—Anderson & Graves—3 Bobs—Dave Roth—Herbert Duo.

SYRACUSE

Keith's—Selbini & Grovini—Master Gabriel & Co.—Silver & North—Wm. Gaxton & Co.—J. & B. Morgan—Cameron Sisters—Julius Tannen—Nihla.

TOLEDO

Keith's—Mack & Brantley—Big City Four—The Man Hunt—Dennis Sisters—Sammy Lee & Lady Friends—The Duttons.

TORONTO

Shea's—Jean & Arthur Kooby—Thos. E. Shea—McFarland Sisters—Robbins—Sully & Houghton—Lillian Shaw—Cavanaugh Everett & Co.

Hippodrome—Mabel Sherman—Galletti's Baboons—Werner Amoros Trio.

WASHINGTON

Keith's—Anderson & Yvel—Buckridge Casey Co.—Watson Sisters—Flashes Revue—Franklyn Charles Co.

YOUNGSTOWN

Hippodrome—Pietro—Frank Dobson & Co.—Fenton & Fields—Bellies Duo.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Lean & Mayfield—Patricola—De Haven & Nice—Hart Sisters—O'Donnell & Blair—The Le Grohs—Anger & Packer—Delmore & Lee—Dancing Williams.

Majestic—Leo Carrillo—Ernest Evans & Girls—Tighe & Leedom—Wilton Sisters—Jack Conway & Co.—Alfred Farrell—Foley & La Tour—Aerial Harts.

State Lake—Harry Fox & Co.—Anna Chandler Geo. Moore & Girls—Hungarian Rhapsody—McLallen & Carson—Mel Klee—Lorraine Sis. & Co.—Ed & Mack Williams—Al Jerome.

CALGARY & EDMONTON

Orpheum—Fox & Sarno—Connelly & Francis—June Elvidge & Co.—Butler & Parker—Marmelin Sis. & Schooler—Sampson & Douglas—Mantell & Co.

DES MOINES

Orpheum—Tozart—Flo Lewis & Co.—Wilfred Clark & Co.—Rice & Newton—Elizabeth Brice & Co.—Hampton & Blake—Flying Mayos.

DENVER

Orpheum—Alice Lloyd—Holmes & Everest's Circus—Moss & Pyre—Bobby O'Neill & Co.

DULUTH

Orpheum—Homer Romaine—"Summertime"—Rose Clare—Bradley & Ardine—Billy McDermott—Van Horn & Inez—Jack Rose.

KANSAS CITY

Orpheum—The Rectors—"Moonlight"—Latell & Vokes—Bessie Browning—Albertina Rasch—Gene Greene—Lachmann Sisters—Dunbar's Welch Singers.

LINCOLN

Orpheum—Arman Kaliz & Co.—Otto & Sheridan—B. & B. Wheeler—Cressy & Dayne—Ash & Hyams—Oscar Mirano Trio—Paul Nolan & Co.

LOS ANGELES

Orpheum—Franklyn Ardell & Co.—McConnell Sisters—Sylvester Family—Ben Harney—Billy Beard—Williams & Pierce—Ford Revue—Cummins & White.

MILWAUKEE

Majestic—Emily Ann Wellman—Margaret Young—Hymack—Wilson Bros.—Parker & Son—Carlton & Ballew—Emerson & Baldwin—Valentine & Bell.

Palace—Wellington Cross & Co.—Sebastian & Myra—Kennedy & Burt—Three Lordons—Ray Snow & Marine—Sealo—Gilbert & Saul—Adonis & Dog.

MINNEAPOLIS

Orpheum—Wilfred DuBois—Young & Wheeler—Chas. Lloyd & Co.—Francis & Kennedy—Trixie Friganza—Ce Dora—Barry & Whitledge.

OAKLAND

Orpheum—Blossom Seeley & Co.—Ed & Birdie Conrad—Grant Gardner—Ned Norworth & Co.—Bronson & Edwards—Daisy Nellis—Samson & Delila.

OMAHA

Orpheum—Finn & Sawyer—Grey & Old Rose—Franklin & Jean Tell—Valeska Suratt & Co.—Chas. Irwin—The Nagytys—Max York's Dogs.

PORTLAND

Orpheum—Irene Franklin—The Langdons—Winton Bros.—Geo. Yeoman—Newell & Most—Hibbitt & Malle—El Rey Sisters.

SEATTLE

Orpheum—Rae Samuels—Lew Dockstader—David Sapirstein—Morton & Glass—Sultan—Curson Sisters—Gygi & Vadie.

SAN FRANCISCO

Orpheum—Howard Hall & Co.—Buddy Walton—"The Fall of Eve"—The Mjaries—Ducos Bros.—De Voe & Hosford—Joe Browning—Geo. Jessel's Revue.

SALT LAKE CITY

Orpheum—Williams & Wolfus—Tom Smith & Co.—Jas. C. Morton—Bert Melrose—Delmore & Kolb—Edith Clifford & Co.—Harriet Temple & Co.

SACRAMENTO & FRESNO

Orpheum—Alan Brooks & Co.—Lolya Adler & Co.—Prosper & Moret—Larry Comer—Selbini & Nagel—Dunham & Williams—Four Gossips.

ST. PAUL

Orpheum—Emma Carus—Dora Hilton & Co.—Roy Conlin—Kittner & Reaney—Miniature Revue—Billy Miller & Co.—Cavanaugh Duo—Geo. Austin Moore.

SIOUX CITY

Orpheum—Byrd & Alden—Taylor & Francois—For Pity's Sake—Carl McCullough—Broslus & Brown—Byron & Haig—Asaki & Taki—Saxton & Farrell—Billy Bouncer's Circus.

ST. LOUIS

Orpheum—Moody & Duncan—Herbert Brooks—Booth & Nina.

Rialto—Frances Prichard—Joe Laurie—Claud & Marion—An Artistic Treat—Harrison, Dokin & Hoynes—Joe Melvin.

VANCOUVER

Orpheum—Singer's Midgits—Duncan & Carroll—Hugh Herbert & Co.—Sidney Grant—Foster Ball & Co.—Three Romanos—Texas Walker.

WINNIPEG

Orpheum—On Fifth Avenue—Frances Kennedy—Frank Brown—Donovan & Lee—Morton & Nicholson—Pielert & Seodfeld.

F. F. PROCTOR

Week of May 2, 1921

NEW YORK CITY

Fifth Ave. (First Half)—Chester Johnstone Co.—Carson & Willard—Dave Harris—Jay Velle & Girls—Joe Darcey—Mme. Beson & Co.—Bobbie Filson—Barnes Rouskaya. (Second Half)—Moore & Fields—Ethel Clifton Co.—William Kent Co.—Kramer & Boyle.

58th St. (First Half)—Mary & A. Boyne—Nat Nazarro—Canary Opera—Page & Gray—Jennier Bros. (Second Half)—Avery & O'Neill—Tommy Dooley—Manning & Lee—John T. Ray—Higgins & Bates—Three McDonalds.

125th St. (First Half)—Clayton Edwards—West & Van Sieten—Ethel Clifton—Millard & Marlin—Sobel & Weber—Chief Little Elk. (Second Half)—Raymond & Wilbert—McIntosh & Maids—Elai Farrell Taylor.

23rd St. (First Half)—Raymond Wilbert—Hughes & Debow—Corine Co.—Tony Cornet Trio. (Second Half)—Will Lacey—Jeannette Kean Co.—Bison City Four—Wanda Ludlow Co.—Barrot & Cunneen.

Yonkers (First Half)—Avery & O'Neill—Tommy Dooley—Howard's Ponies—Higgins & Bate—Three McDonalds. (Second Half)—Chas. McGoods Co.—York & King—Jennier Bros.

MT. VERNON

(First Half)—Princess Rajah—William Kent Co.—Kramer & Boyle—E. T. Spencer—Casey & Warren—Les Kelliors. (Second Half)—Gallatin & Kolin—Novelty Clintons—Yvette & Co.—Joe Darcey—Morgan & Gates.

ALBANY

(First Half)—Mabel Fanda—Bernard & Searth—Frank Bush—Eddie Leonard Co.—Patricola & Delroy—Lady Alice's Pets. (Second Half)—Jane & Miller—McLaughlin & Evans—Jas. H. Cullern—Lee Children—Raymond & Schram—Eugene & Finney.

ELIZABETH

(First Half)—George Akron—Mme. Ellis—Howe & Howe—Tango Shoes. (Second Half)—Camplain & Bel—Mme. Ellis—Newhoff & Phelps.

NEWARK

Van Cleve & Pete—Burns & Frabito—Valerie Bergere—8 Blue Devils—Maxon & Cole—Chas. Withers Co.—Edward's Newsboys of 1921.

SCHENECTADY

(First Half)—Norris Animals—Russell & Devitt—Flirtation—Marg. Ford—Venetian 5. (Second Half)—Mabel Whitman Co.—Betty Washington—Eddie Clark Co.—Bobby Folsom—Anatol Friedland.

TROY

(First Half)—Cross & Santon—Betty Washington—Marie Nordstrom—Gordon & Ford—Lee Children. (Second Half)—Mabel Fonda—Marg. Ford—Eddie Leonard Co.—Patricola & Delroy—Lady Alice's Pets.

B. F. KEITH VAUDE. EXCHANGE

Week of May 2, 1921

AUBURN

(First Half)—Alfred Powell Co.—Maud Ryan—Nahn & O'Donnell—Raymond & Schram—4 Aces. (Second Half)—El Cota—Russell & Devitt—Fared & White—McCurdy & Roch—Cheer Up.

ALBANY

(First Half)—A. & E. Frabelle—Basili & Allen—Sadler & Gaston Co.—Brooks & Powers—Geo. N. Brown Co. (Second Half)—Ballott Trio—Lambert & Phillips—Homer Miles Co.—Ray & Emma Dean—Revue of Revues.

ALBANY

(First Half)—A. & E. Frabelle—Basili & Allen—Sadler & Gaston Co.—Brooks & Powers—Geo. N. Brown Co. (Second Half)—Ballott Trio—Lambert & Phillips—Homer Miles Co.—Ray & Emma Dean—Revue of Revues.

In August, 1918, we organized. In August, 1919, we began Cabaret work. In August, 1920, we began in Vaudeville. In August, 1921, we will be playing for Phonograph Records.

THE RIALTO VERSATILE FIVE will celebrate their Fourth Anniversary, this coming August. The Same Five Fellows. Miss Stewart has started looking next season's route for us over the Keith Circuit, starting August 16th. Yee with Pearl Regay.

Send Business Correspondence, Care of J. KENNETH S1550N.

B. F. Keith's Jefferson Theat. Week of April 18.

BOSTON

Boston—Sutter & Dell—Adams & Barnett—Grace Wallace Boys—Al Raymond—Adelaide Bell Co.—Scollay Square—Harry & A. Kelly—Howard & Fields—Morgan & Binder—The Kervilles.

Howard (First Half)—Jack Joyce. (Second Half)—Vee & Tully.

Washington St.—Rodero & Marconi—Milton Pollock Co.—Holden Herron—Big Jim.

BROCKTON

(First Half)—Harry Brice—3 Chums—Mohr Vermolt—Creole Cocktail. (Second Half)—Dippy Diers—Budner & Powers—Keane & Williams—Kalauha's Hawaiians.

BANGOR

(First Half)—Geo. & Nettie Fosto—Joe Deller—1. Darmond Co.—Rond & Callaway—Jean Adair Co.—Cook & Smith—The Randells. (Second Half)—3 Belmonts—Cole & Gage—Bender & Meehan—Henry Frey—C. & M. Dunbar—Geo. & May Le-fevre.

BRISTOL

Mill. Volder—Wilcox LaCroix Co.—Josie & Lynn—Wolford & Stevens.

BINGHAMTON

(First Half)—Grace & Howard—Helen Moretti—Leila Shaw Co.—Gene Metcalfe—Kane Aubrey Trio—Mabel Whitman Co. (Second Half)—Kay & Ellmore—Adams & Robinson—Nell McGilivray—Nash & O'Donnell—Ben Smith.

CANTON

Nihla—Marlow & Thurston—Rathborne 4—Peck & McIntyre—Clark & Ambrose—Bowers, Walters & Crooker.

CLARKSBURG

(First Half)—Larue & Durpee—Echo Valley—Willie Solar—3 Theodores. (Second Half)—Musical Macks—Thomas A. Wise Co.

CHESTER

(First Half)—Robert & Robert—Marlow & Moore—Pilcer & Douglas—Frank Mullan—Belle Laton's Troupe. (Second Half)—Clinton Sis.—Howe & Howe—Eckhoff & Gordon—Lynn & Howland—Arthur Miller Girls.

CAMBRIDGE

(First Half)—Gibson & Price—Bonner & Powers—Melody Garden—Will & Blondy—Angle & Capell. (Second Half)—B. O. Burt & Rosedale—The Big Three—Donald Sisters.

EASTON

(First Half)—Bally Hoo Trio—Lambert & Phillips—Homer Miles Co.—R. & E. Dean—Revue of Revues. (Second Half)—A. & E. Frabelle—Basili & Allen—Sadler & Gaston Co.—Brooks & Bowers—Geo. N. Brown Co.

ELMIRA

(First Half)—Sylvia Myra & R. Duo—Adams & Robinson—Ben Smith—Dottie Claire Revue. (Second Half)—Grace & Howard—Leila Shaw Co.—Gene Metcalfe—Bobby McLean Co.

GENEVA

(First Half)—Nell McGilivray—Jack George Duo—Vic Plant & Co. (Second Half)—Lambert Bros.—Maud Ryan.

GLENS FALLS

(Second Half)—Lloyd Nevada Co.—Cooper & Lacey—Marie Nordstrom—Frank Bush—Casting Mellos.

GREENFIELD

(Second Half)—Lee Hing Chin—Roberts & Boyne—Bernivici Bros.—Burke, Walsh & Nana.

HAZELTON

(First Half)—Walthour Princeton—Sidney & Townley—Mellen & Renn—Maxwell Quintet. (Second Half)—Montrose & Welch—Miller Girls—Jean Leighton's Revue.

HAVERHILL

(First Half)—Sankups & Sylvers—Mack & Stanton—Josie & Heather—Cook & Oatman—Breen Family. (Second Half)—Althea Lucas Co.—Jerome & Albright—Coogan & Casey—Ward Brothers—Royal Venetian 5.

HARRISBURG

(First Half)—Bally Hoo Trio—Shapiro & Jordan—Hall & Colburn—Wheeler & Potter—Bobby McLean Co. (Second Half)—Noel Lester & Co.—Rudell & Dunigan—Thos. Hoier Co.—Two Rosellas—Little Cinderella.

HOLYOKE

VAUDEVILLE BILLS

(Continued from Page 21)

Girls. (Second Half)—The Ray-O-Lites—Frances Dougherty—John Ransom Co.—Melsola & Madison—Amaranth Sisters Co.

LANCASTER

(First Half)—Clinton Sisters—Mack & Earl—Bert Stoddard—4 Readings. (Second Half)—Commodore Tom—Lady Teen Mei—Hughes & Merritt—Princeton Five.

LEWISTON

(First Half)—Vernon & Co.—Bender & Meehan—Geo. & M. Lefevre—Chas. M. Dunbar—The Belmonts. (Second Half)—Harry Lamore—Kennedy & Kramer—Halsey Mohr & Charlotte Vermont—Fred Whithouse—Nelson Barry Boys.

LYNN

(First Half)—Donald Sisters—Ward Bros.—Mrs. Gene Hughes—Creedon & Davis. (Second Half)—Gibson & Price—Adele Oswald—Lehr & Belle—The Berkoffs.

McKEESPORT

(First Half)—Musical Macks—Bowen & Baldwin—Porter White Co.—Helen Coline—Stanley & Elva. (Second Half)—Frank Markley—Her Birthday Party—Sherman & Shields—Jeannette's Monks.

MONTREAL

LeClaire & Sampson—Bassett & Bailey—Pollard Sisters.

MORRISTOWN

(First Half)—Married Via Wireless—Moore & Fields—John T. Ray Co.—Ellis Family. (Second Half)—Libby Sparrow—Hanky Panky—Frank Mullane—Bett's Seals.

MIDDLETOWN

George & L. Garden—Estelle Sully—Lew Hawkins—Dixon & Dixon.

NEW BEDFORD

(First Half)—Adele Oswald—Burt Rosedale—Boyle & Bennett—Mme. Herman. (Second Half)—Ernie Ernie—Mrs. Gene Hughes Co.—Creedon & Davis—Sankurs & Sylvers.

NEWPORT

(First Half)—Claymore—Big Three—Kalanha Hawaiiana—Ernie & Ernie—Dippy Diers & Bennett. (Second Half)—Harry Price—Darrell & Vam—Three Chums—Boyle & Bennett—Mme. Herman.

NEW BRITAIN

(First Half)—Lee Hing Ching—Wolford & Stevens—Mary & John—Bert Leighton—Wilcox La Croux Co. (Second Half)—Jay Reegan Co.—The Clown Seal.

NEW LONDON

Jodie & Lyman—Jennings & Doorman—Hanky Panky.

OXFORD

Joe & C. Jonathan—Knowles & White—Venetian Five—Ann Suter—Tricked.

PITTSBURGH

Benson & Belle—Barker & Dunn—Carle & Inez—Allen & Moore—Ava Montell & Co.—Lemert Bros.—Will Mahoney—Keeler & Burnett.

PITTSBURGH-JOHNSTOWN

Kaufman & Lillian—Wardells & LaCosta—Josie Rooney Co.—Franklin Bros.—Melva Sisters.

PASSAIC

(First Half)—Gardner & Aubrey—Morley Sisters—Chas. Rogers Co.—Mack & James—Bett's Seals. (Second Half)—Rube & Walman—K. & B. Page—Ming Toy—Uyeda Japs.

PATERSON

(First Half)—Commodore Tom—Roger Gray & Co.—Manning & Hall—Page, Hack & Mack—Cooper & Jane. (Second Half)—Velva Thelma—Bob & Tip—The Camerons—Norwood & Hall—Kelly, Latell Troupe.

PITTSFIELD

(First Half)—G. & L. Garden—Christie & Bennett—Roberts & Boyne—Collin Dancers—Jess & Dell. (Second Half)—Bernard & Scarth—California Trio.

PHILADELPHIA

Keystone—Archie & G. Falls—Claxton & May—Kid Kabaret—Lyons & Yesso—Tricked.

Girard (First Half)—Hall & Fenton—Dena Cooper Co.—Hughes & Merritt. (Second Half)—McRae & Clegg—Challas & Cortau—Sandy Shaw.

Grand Opera House—Vern Gordon Co.—Devoe & Statzer—Frank Gould—Conley & Webb.

Grand St. (First Half)—Girl in Air—Toy Ling Foo. (Second Half)—Vulant—Kane, Mary & Moore—In Sunny Spain.

Wm. Penn (First Half)—McRae & Clegg—Eckhoff & Gordon—Lynn & Howland—Arthur Miller Girls. (Second Half)—Robert & Robert—Mack & Earl—Piller & Douglas—Taber & Green—4 Readings.

QUEBEC

Carlisle & Lament—Mildred Parker—Lamb's Manikins—Reidington & Brant.

READING

(First Half)—Noel Lester Co.—Rudell & Langan—Thos. Holer Co.—Two Rozellas—Little Cinderella. (Second Half)—Bally Hoo Trio—Shapiro & Jordan—Hall & Colburn—Wheeler & Porter—Tom Brown's Islanders.

SHARON

(First Half)—Frank Markley—Her Birthday Party—Sherman & Shields—Jeannette's Aerial Monkeys. (Second Half)—Bowen & Baldwin—Echo Valley—Helen Coline—8 Theodores.

SHENANDOAH

(First Half)—Montrose & Nelson—Miller Sisters—Jean Leighton Revue. (Second Half)—Walworth & Princeton—Sidney & Townley—Melien & Renn—Maxwell Quintette.

ST. JOHN

The Fostes—Joe Diller—Isabelle D'Armond—Cook & Smith—The Randall.

SYRACUSE

(First Half)—Jane & Miller—El Cota—Eddie Clark Co.—Cheer Up—Fargo & White—Casting Nello. (Second Half)—Alfred Powell Co.—S. Miller Kent Co.—Jack George Co.—Jackson Taylor Co.

STAMFORD

(First Half)—Rube & Walman—Holmes & Holister—J. & B. Page—Belleclair Bros. (Second Half)—Inez Hawley—Chas. Rogers Co.—Morley Sis.—Married Via Wireless.

TORONTO

Archie Onri—Joe Armstrong—Trip & Sells—Verne Mersereau Co.—Harry LeVall Co.

WOONSOCKET

(First Half)—Grace & Debeeps—Darrell & Van—Una Clayton Co. (Second Half)—Melody Garden.

POLI CIRCUIT

BRIDGEPORT.

Poli's (First Half)—Louise & Mitchell—Lidell & Gibson—7 Rosebuds. (Second Half)—John & D. Burke—Stanley & Olsen—Mrs. Wellington's Surprise—C. Nazarro & Girls—Nirano Brothers.

Plaza (First Half)—Fred Lewis—France & Leary—Edwards & Fletcher—Princess Wah Letka. (Second Half)—Floto Brothers—Larry Clifford Trio—Lane & Smith—Princess Wah Letka.

HARTFORD.

Capitol (First Half)—Chester & Warren—Stanley & Olsen—De Pabe & Yorkor Si—LaFrance & Jackson—Riggs & Ritchie. (Second Half)—Maxline Brothers & Bob—Nelson Waring—Robert Reiley Co.—Merlin—Pifer Trio.

Palace (First Half)—The Hennogs—Chas. & C. McNaughton—The Messenger Boy—Gruet Kramer & G.—Barron & Edwards—At the Party. (Second Half)—Max Holden—Hanley & Howard—Billy Walsh Trio—Cotter & Bolden Trio—Ward & Wilson—Dance Creations.

NEW HAVEN.

Bijou (First Half)—Floto Brothers—Hanley & Howard—Cotter & Bolden Trio—Lane & Smith—Dance Creations. (Second Half)—France & Leary—4 Popular Girls—Edward & Fletcher—Max's Novelty Menagerie.

Palace (First Half)—Maxline Brothers—Billy Walsh Trio—Ward & Wilson—Tonic Grey Co.—Merlin—Fifer Trio. (Second Half)—Chester & Warren—Jerome & France—Liddell & Gibson—Junetime.

SCRANTON.

Poli's (First Half)—Evelyn De Lyons Co.—Shields & Ogles—Neville & Dano—Sharkey Roth & Witt—Little Miss Sunshine. (Second Half)—Dave Winnie—Hagerty & Gordon—Earle & Sunshine—McGrath & Deeds—2 Little Pals.

SPRINGFIELD.

Palace (First Half)—The Templetons—Hazel Crosby & Co.—Jerome & France—Foley & O'Neill—J. C. Mack Co. (Second Half)—Hunter, Randall & Senor—Bob & P. Valentine—Eddie Hime Co.—Barron & Edwards—Harmony Junction.

WORCESTER.

Poli's (First Half)—John & Ella Burke—Nelson Waring—Robert Reilly Co.—Local—Junetime—Rome & Wager—Mirano Brothers. (Second Half)—Louis & Mitchell—Fred Lewis—DePage & Yorkov Sisters—Foley & O'Neill.

Plaza (First Half)—Mlle. Welda—Larry Clifford Trio—4 Popular Girls—Lew Hawkins—Max Novelty Menagerie. (Second Half)—The Hemmings—Chas. C. McNaughton—The Messenger Boy—Gruet Kramer & G.—At the Party.

WILKES BARRE.

Poli's (First Half)—Dave Winnie—Hagerty & Gordon—Earle & Sunshine—McGrath & Deeds—2 Little Pals. (Second Half)—Evelyn De Lyons & Co.—Shields & Ogles—Neville & Dano—Sharkey Roth & Witt—Little Miss Sunshine.

WATERBURY.

Poli's (First Half)—Max Holden—Rob & P. Valentine—Hunter Randel & Senorita—Cliff Nazarro and Girls—Eddie Hume & Co. (Second Half)—The Templetons—Hazel Crosby Co.—Tonic Gray & Co.—LaFrance & Jackson—7 Rosebuds.

PANTAGES CIRCUIT

MINNEAPOLIS.

Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagan—Long Tack Sam.

WINNEPEG.

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

REGINA SASK.

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

EDMONTON.

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuch Haas—Japanese Romance.

CALGARY.

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro—Making Movies.

GREAT FALLS-HELENA.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

BUTTE.

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

SPOKANE.

Pantages—Chas. & Mayne Butters—Hugo Lutgens—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

WALLA WALLA-N. YAKIMA.

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

SEATTLE.

Pantages—Jack Dempsey—Chandon Trio—Maldie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

VICTORIA.

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

VANCOUVER.

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonhair—Paynton & Ward—The Liberty Girls.

TACOMA.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

(Continued on page 26)

VAUDEVILLE NEWS

PATHE NEWS IN KEITH HOUSES

With the complete details worked out on what is probably one of the most important booking deals ever closed by a motion picture concern, practically every Keith Theatre, and every theatre allied with the B. F. Keith interests in the United States, began exhibiting the Pathe News on May first.

In New York the Pathe News enjoyed its premiere exhibition at the Palace, Colonial, Alhambra, Riverside, Regent, Eight-First Street, Orpheum, Halsey, Royal, Hamilton, Fordham, Jefferson, Harlem Opera House, Bushwick, Greenpoint and the Prospect.

In Chicago, first runs were enjoyed at the Salt Lake, Majestic, American and Lincoln Hippodrome; in Boston at B. F. Keith's and the Boston; in St. Louis, the Grand, Rialto, and Orpheum; in Albany, Proctor's Grand, Leland, and Harmanus Bleecker Hall; in Cincinnati, B. F. Keith's and the Palace; Cleveland, B. F. Keith's; Toledo, B. F. Keith's; Philadelphia, B. F. Keith's and the Grand Opera House; New Orleans, the Orpheum and Palace; Washington, B. F. Keith's; Kansas City, Orpheum; Denver, Orpheum; Omaha, Orpheum; Seattle, More; Salt Lake City, Orpheum; Indianapolis, B. F. Keith's; Newark, Proctor's; Milwaukee, Majestic and Palace; Detroit, Temple; Memphis, Orpheum; Portland, Helig.

These are only a few of the high-class theatres on the Keith, Orpheum, B. S. Moss, Proctor, Wilmer and Vincent, and other circuits allied with the Keith interests, which played the Pathe News beginning May 1.

In spite of the tremendous additional work evolving upon the Pathe News laboratory through the increased number of prints incident to the Keith bookings, there was not a hitch in the issuing of the Pathe News at the regular time.

The usual closing time for material to be incorporated in the Pathe News was observed, so that in spite of the increased bookings of the screen publication, it will still be able to enjoy its pronounced superiority in issuing the latest news first.

TRYOUTS AT FIFTH AVENUE

Amateurs who are ambitious to appear on the stage are now being given a chance at Proctor's Fifth Avenue, every day, where, at the end of the matinee performance, anyone who desires, is permitted to come up on stage and sing a song to the audience, accompanied by the orchestra. This was inaugurated for the first time on Monday, May 2nd. Applications must be handed in before an amateur is allowed to appear.

ABRAHAMS IS TREASURER

AKRON, O., April 30.—Phil Abrahams, who has been with the Feiber and Shea offices in New York for eleven years, has been transferred to their Colonial Theatre, Akron, O., as treasurer. E. R. Hubbard is the new assistant treasurer. The Grand Opera House here closed its season April 26, with Fanchon and Marco's "Satires of 1920."

MARTIN BECK RETURNS

Martin Beck, president of the Orpheum Circuit, returned from Europe Saturday after a two months' tour of the Continent, during which he booked more than one hundred acts for the Orpheum Circuit next season.

FALB HOUSE TO OPEN SUNDAYS

The Cataract Theatre, Niagara Falls, which is on the Gus Sun time, now opens on Sunday instead of Monday, as has previously been the case, making a four-day stand for the first half of the week.

SHELTON IN VAUDEVILLE

George Shelton of the "Grown Up Babies" opened in his "single" act in vaudeville this week. He is playing around New York.

GIRL SAVED THE WEEK

Vaudeville is replete with the female of the species who impersonate the male in most effective style, but becoming a male impersonator within a few hours' notice is something different. That is why Gus Edwards is so thankful to Virginia Bingham, a bit of femininity in his act, "Newsboys of 1921." Her ability to don male garb on a few hours' notice and pass as a boy in the act saved it from being forced to cancel at the Prospect the last half of last week.

Just prior to the matinee last Thursday, Edwards got wind of the fact that agents from the Gerry Society were to be present at the theatre, having heard that two of the boys in the acts were under sixteen. The act cancelled the matinee show, and Edwards called a special rehearsal. The turn calls for six boys and two girls. In order to play that evening it was necessary to get two new boys. One was unearthed, but no one could be found to fill the second's place.

Little Miss Bingham then stepped into the breach and volunteered to play the role of the second boy. This made necessary another girl, whereupon Alva Lloyd was called. Following a short rehearsal, the act went into the Prospect the same night and played the balance of the week with no fear of either Gerry Society men nor blue law reformers.

CUTTING OUT AGENTS

CHICAGO, Ill., May 2.—The local offices of the Marcus Loew circuit has ordered a curtailment in the number of "ten percenters," who have been booking on the floor. Those who have been eliminated from doing business with the circuit are Gladden & Morse, John Harris, Bill Cannon, Weston & Hupp, Richard C. Hoffman, Earl Girdler and Emery Ettleson.

Franchises have been issued to the following: Schallmann Brothers, Sidney Schallmann, Kramer & Levy, Fine & Holleb, Horowitz & Kraus, Linick and Blair, John Bentley and Cantor & Yates.

It is reported that the local offices of the Pantages Circuit is about to adopt a similar plan and curtail the number of independent agents.

BAILEY AND COWAN RETURN

Bill Bailey, Lynn Cowan and Estelle Davis, and with them, Mrs. Bill Bailey, arrived in New York on Sunday, after a year's absence, during which they had touched almost every corner of the world. The act, which is known as Bailey and Cowan, with Estelle Davis, billed as the "Little Production in One," scored sensationally in Hawaii, Australia, South Africa, India, Egypt, Japan and China, and last in England. It will be seen again on the big time with a new routine of musical numbers in New York.

RUSSELL TO APPEAR MAY 22

Lillian Russell has notified the N. V. A. officials that she will leave her home in Pittsburgh to come to New York on May 22nd, and appear at the N. V. A. Benefits, which are to be held at the Manhattan Opera House and the Hippodrome on that day. Over one hundred other stars will also appear.

PRICE AND BERNIE SPLIT

The vaudeville team of Lillian Price (Georgie Price's sister), and Bur Bernie (Ben Bernie's brother), split last week while completing a tour of the Orpheum Circuit. Lillian Price is now in New York, and will be seen shortly in a new act that is being arranged for her by her brother Georgie.

PEGGY WORTH FOR VAUDEVILLE

Peggy Worth, the motion picture and musical comedy star, will open in an act on the Keith time at Borough Park, Sunday. She played the Regent Theatre the first half of this week and will be routed over the New York houses.

DRAMATIC and MUSICAL

"JUST MARRIED," NEW FARCE AT THE COMEDY IS A BIG LAUGHING HIT

"JUST MARRIED," a farce comedy in three acts, by Adelaide Matthews and Ann Nichols. Presented by the Shuberts and Jules Hurlig at the Comedy Theatre on Tuesday evening, April 26, 1921.

CAST.

Mrs. Johnnie Winker... Eleanor Land
Second Steward... Robert Harrigan
Victoire Bertin... Eliz Gergely
Ship's Officer... Roy Foster
Mr. U. Makepeace Witter
Mrs. U. Makepeace Witter
Mrs. U. Makepeace Witter
Isabel O'Marigan
First Steward... R. P. Davis
Mrs. Jack Stanley... Dorothy Mortimer
Jack Stanley... John Butler
Percy Jones... Purnell Pratt
Robert Adams... Lynne Overman
Miss Roberta Adams... Vivian Martin
Taxi Driver... Anton Ascher

Even out in mid-ocean there seems to be no getting away from the bedroom type of farce. At least so long as there are spacious staterooms on the ocean liners. So instead of calling "Just Married," which came to the Comedy last Tuesday evening, a bedroom farce one might literally style it a stateroom farce.

Of course there is not a great deal of difference. In most ways the piece differs not greatly from the others of the same style that have been offered in abundance during the past few years. A case of mistaken identity, business of getting into the wrong room, a scrambling of characters, screams and laughs for almost three hours and then everything straightened out.

While the situations are usually obvious, the piece is fast, smooth, running and genuinely funny. Its strong point is its dialogue, always naive in its humor. Of course some of it is spiky but not enough so to make it odious. In the moments of confusion, amidst the slamming of doors and the running about in flimsy attire, the raciness is overlooked to a great extent by the presence of Lynn Overman, whose work as an inebriate is one of the best comedy bits brought to Broadway this season.

Overman plays the role of a Robert Adams who sets out to get gloriously bunned in celebration of his brother's wedding. He sidewheels on to the pier to find that the honeymoon voyage has been postponed because of an accident to the bride. However, he decides to make the trip himself. Incidentally he loans a young female passenger in distress money for her taxi-cab bill. Her name happens to be Roberta Adams, who is making the trip from Bordeaux to America with her uncle and aunt and her jealously inclined fiancé.

This innocent favor assumes huge proportions when, through one of those mix-ups that always happen in boudoir farces, Robert and Roberta find themselves in the same stateroom the next morning. Robert is flabbergasted, Roberta is horrified, while a busybody bride in the adjoining stateroom tries to smooth over the situation, but instead makes it all the more involved. The uncle and aunt along with the fiancé jump to the wrong conclusion and things continue in a frightful mess to the hilarious laughter of the audience. As for the process of unscrambling, Roberta comes to the conclusion that Robert after all would make a much sweeter fiancé than her former sweetheart and so transfers her affections. The former fiancé falls a victim to the wiles of a French charmer who has pursued him aboard the boat to the end of helping the fun along.

The first two acts are replete with comedy but towards the close there is a sudden let down as if Adelaide Matthews and Ann Nichols, authors of the piece, had run their course. The expedients to prolong the farcial complications at about

this time become greatly mechanical. Playing opposite to Overman we find Vivian Martin, drafted for the time being from her work in motion pictures. At all times she appears daintily bewitching, wears her frocks well and is satisfactorily amusing in her numerous moments of consternation and helplessness. Purnell Pratt, as the jealous fiancé, Dorothy Mortimer, as the gurgling bride, and Eliz Gergely in the role of the French girl capably help in winning laughs. Clifford Stork, of the Brownwell-Stork, first produced the play last season during his Dayton engagement and was so impressed with the possibilities of the piece that he brought it to New York.

His judgment seems to have been excellent, and if the opening night reception of the piece is any criterion, it will run for many weeks.

"DANTE" PLAY TO BE SEEN

SAN FRANCISCO, May 2.—"Dante, the Wing Bearer," a spectacular play by Brother Leo, professor of English literature in St. Mary's College, will be given its premiere presentation in San Francisco, at the Valencia Theatre, on the afternoon and evening of May 4. The occasion is the six hundredth anniversary of Dante, the poet of the Middle Ages and father of Italian literature, which is being observed throughout the civilized world. In addition to the performances in San Francisco, the play will be repeated later in Oakland in the Municipal Auditorium. The entire proceeds from the presentation will be donated to the relief work of the American Quakers in Ireland, as a contribution to the Irish Relief Fund.

TWO SHUBERT SHOWS COMING IN

Two new Shubert musical productions will reach Broadway next week. "Phoebe of Quality Street," a musical version of Barrie's comedy, will open at the Shubert Theatre Monday evening, and Tuesday night at the Century the same firm will present Oscar Straus' new operetta, "The Last Waltz," with Eleanor Painter in the prima donna role.

WHITNEY TAKING OUT THREE PLAYS

Three St. John Ervine plays will be taken on the road next season under the management of Stanley Whiting. These are "Mixed Marriage," "Jane Clegg" and "John Ferguson." Augustin Duncan, who produced these plays, will go on the road with the original company of "Mixed Marriage," which closed two weeks ago in New York.

300 FOR "THE BAT"

"The Bat" celebrated its 300th performance at the Morosco Monday. The ushers were given their new summer uniforms in honor of the occasion, as "The Bat" will play through the summer.

The Chicago company playing in "The Bat" has entered its eighteenth week, the longest run of the season in that city.

"FAMOUS MRS. FAIR" CLOSSES

"The Famous Mrs. Fair," with Blanche Bates and Henry Miller, which for the past several weeks has been playing at the Hollis street theatre in Boston will close for the season on May 7. Mr. Miller is planning a tour of the Pacific Coast with the play next season.

"ROOM 13" FOR LONDON

LONDON, April 14.—George B. McLellan, the American, who produced "Up in Mabel's Room" in conjunction with Charles Hawtrey here last week, is now arranging for the production of "The Woman in Room 13" over here.

HARRY MEARS SAILS

LONDON, April 16.—Harry Mears sailed last week on the Union-Castle R. M. S. Kenilworth Castle for a three months' holiday in South Africa.

"TYRANNY OF LOVE," WITH TRIO OF STARS, IS FINELY ACTED

CORT THEATRE—"The Tyranny of Love," a play in three acts adapted from the French of G. de Porte Riche, by Henry Baron.

THE CAST.

Dr. Georges Ferlaud... Charles Cherry
Madame Ferlaud... Estelle Winwood
Paul Carter... Brandon Tynan
Madame Villiers... Lenore Harris
Madame Henriot... Ethel Wilson
Suzanne... Pauline Polk

"The Tyranny of Love," which was produced in New York earlier this year for a series of special matinees, by Henry Baron, was presented on Monday night, May 2nd, at the Cort Theatre, with Charles Cherry, Estelle Winwood and Brandon Tynan, as co-stars in the piece.

The play is an adaptation of "Amour-éuse," by Porte-Riche, which was originally presented at the Odeon, in Paris, with Madame Regane and Lucien Guitry in the leading roles. It was adapted for production in English by Henry Baron, under the title of "The Tyranny of Love."

The plot of the offering is worked around the love of Dr. Ferlaud, a middle-aged scientist, and his wife, who is much younger than he. Incidentally, her love for him, and her desire to be constantly with him, has checked his work towards the interest of science, and held him back in his ambitions. The Dr. tires of playing love, and seeks to get away from his adoring wife to attend the International Congress of Scientists, and meet his fellow-students.

The wife, desiring to keep him by her side at all times, employs all feminine tricks and wiles, and succeeds for awhile in affecting his senses, until the Congress is forgotten in the heat of his love for her. However, he recovers his reason after a while, and following a brilliant dialogue, he throws her into the arms of a friend, crying that he is tired of love, and exits.

Towards the end, however, the husband returns, and satisfies the craving of producers and audiences, by giving the piece a happy ending, in the reuniting of himself and his wife.

Estelle Winwood gives a remarkable performance as the adoring wife, and Charles Cherry and Brandon Tynan are also excellent. The remainder of the cast render very good support.

MARCIN TO DO THREE

Max Marcin has three new plays which he has written in collaboration with several other authors. "If I Were You," by Marcin and Guy Bolton, was written especially for Flora Sheffield and she will be featured in its next season. "The Dim Light," by Marcin and Louis K. Anspacher, will also appear here in the Fall, together with a new comedy called "Right About Face," by Frederick S. Isham. Mr. Isham is also the author of "Three Live Ghosts," which opens at the Plymouth Theatre in Boston on May 9. Another Marcin and Guy Bolton play, "The Night Cap," which is playing out of town, will come to a New York Theatre on August 8.

TO PRODUCE "DEVIL MACAIRE"

LONDON, April 18.—A new musical piece called "Devil Macaire," by P. G. Wodehouse and Fred Thompson, will be presented shortly by G. and L. Grossmith. Robert Macaire and W. H. Berry will be seen in the cast.

BILLIE BURKE RETURNING

Billie Burke is to return to the stage early in Autumn under the management of Florenz Ziegfeld, Jr., and will be seen in a new musical comedy production.

ALICE BRADY IN NEW PLAY

Under the direction of her father, William A. Brady, Alice Brady appeared Monday night in Brooklyn at the Majestic theatre in a new play called "Drifting." The piece is by John Colton and Miss Daisy H. Andrews and is founded on "Cassie Cook of the Yellow Sea," a short story written by Mr. Colton some time ago. Miss Brady is the heroine, Cassie, who is famed throughout the length and breadth of the Yellow Sea, and though her role is not her usual one she was well received.

he story is told in six episodes, five scenes of which are laid in China. The play opens in the parlor of a New England home and then shifts to Shanghai, to an inn in another Chinese town, to a mission in that town, to a water-front hotel, and finally to a saloon in a tramp steamer famous in China coast ports.

GIVE TRIBUTE TO BERNHARDT

LONDON, April 30.—A reception and tribute to Sarah Bernhardt was held on the stage of the Princes Theatre here, the reception committee consisting of Lady Wyndham, Lady Tree, Lady Alexander and Mrs. Patrick Campbell. An album was presented to the "Divine Sarah," by Mrs. Kendal and Ellen Terry.

NEXT SHAKESPEARE PLAYS

LONDON, May 1.—"Richard the Third," at the old Victoria, and "King John," at the Haymarket, are the next Shakespeare plays for Londoners. The former will play Monday, Wednesday and Friday evenings and on Thursday afternoon of this week with Robert Atkins and Genevieve Ward in the leading roles, while the British Empire Shakespeare Society will give a reading of the latter on Tuesday afternoon.

MARJORIE BUYS RANCH

SAN FRANCISCO, May 2.—Marjorie Rambeau recently purchased 100 acres of land in the James ranch in the town of San Joaquin, and as soon as she finishes her season, she plans to return to California and give her personal attention to building a home and improving her new property.

HOUSES START VARIETY SEASON

LONDON, April 23.—The vaudeville seasons of the Pavilion, Torquay and the Royal, Bognor theatres will start next month. The houses are being booked through Adolph Neiman, whose offices are at 50 Rupert Street, Piccadilly.

"THE SACRIFICE" OPENS

"The Sacrifice," by Morris Wittman, made its bow at the Greenwich Village Theatre on Monday night. The play deals with the American Revolutionary period and has in the leading role Yoland Wittman, daughter of the author.

ENGAGED FOR "NOBODY'S MONEY"

L. Lawrence Weber started the casting of "Nobody's Money," a new comedy by William Le Baron, early this week when he engaged Otto Kruger, Will Deming, Sue MacManamy and Howard Gould for important roles.

NEW NAME FOR "GHOST"

"The Ghost Between," at the 39th Street Theatre, will be called "Thanks to You." Another title had been selected, but this was discarded when it was found that it was already copyrighted by several authors.

SHAW PLAY FOR FRANCE

PARIS, April 10.—"Arms and the Man," by Bernard Shaw, has been produced here for the first time in France by the Comedie Mondaine Theatre under the title of "Le Heros et le Soldat." It is being favorably received.

GUS FAY

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HAZELLE LORRAINE

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BURLESQUE REVIEWS

BENEFIT PERFORMANCE AT KAHN'S UNION SQ. SCORES BIG SUCCESS

We dropped in at Kahn's Union Square last Thursday night and found that popular house crowded to the doors. We learned that it was Tom Howard's and Joe Rose's benefit night and their friends turned out in big numbers.

In addition to the regular burlesque show a number of specialties were added giving the audience a double bill for the money.

The show was in two parts, both staged by Howard. He called the first part "The Sultan's Wives," which was followed by "The Wrong Berth."

After the opening in which several principals sang assisted by the chorus, Howard, Rose, Welch and Lyons appeared in a bit. Johnny Kane was next singing "A Romeo for Every Girl" assisted by the girls in the chorus.

Another bit that was well received was done by Howard, Rose, Welch and the Misses Cornell, Pennetti and Beall.

The "prison" scene was amusing as Howard, Rose, Kane, Lyons and Welch did it.

Specialties by several members of the company were offered in the first part that went over very nicely.

The Pullman car scene in the last act, was crowded with comedy situations, with specialties injected here and there.

Henri and Lizell in an acrobatic and ball room dancing act did very well, in fact they were given a big hand for the many difficult steps they offered. They were followed by their children Henri and Lizell, Jr., a little girl of eight and her brother, a little chap of eleven, in a dancing act, in which they proved themselves clever youngsters. They are excellent dancers and they just about stopped the show.

Bob Miller and Herbert Steiner, two young men from a music house, sang three numbers. George Faber, a clever whistler, went big with his whistling. He finished with a dance.

Harry Robins offered several songs and put them over well. Helen Daly in her singing specialty sang sweetly and was given a fine reception. Mae Daly sang two songs.

Specialties were also given by Helen Adair and Joe Lyons, Frances Cornell, Joe Rose and Bobby Fields and Howard and Margie Pennetti.

Right before the finale Gara Zora offered an artistic Egyptian dance most gracefully. The boys did well with the benefit and made enough money to spend a few weeks at the seashore before they start rehearsals next summer. They had over \$700 in the house.

It was a good show and every one seemed satisfied with the performance.

The costumes of both the principals and the chorus looked fine from the front and everybody worked hard to make it a success.

SID.

NORMA TALBOT DIVORCED

LOS ANGELES, May 2.—Norma M. Talbot, a former stage actress, was granted a divorce last week from Hayden Talbot, a newspaperman. She was granted alimony of \$150 a month for twenty months.

Mrs. Talbot produced as evidence a hotel register showing that her husband registered with another woman as his wife while she was in New York. She will appear in a New York show in the near future.

STOCK AT OLD HOWARD

Boston, Mass., April 29.—The stock season opened at the Old Howard, Monday, with a double cast of principals, special scenery and good wardrobe, show a big hit. The cast in the first part, produced by Billy (Grogan) Spencer, entitled "Two Old Pals," with the following principals: Billy (Grogan) Spencer, Fred. (Falls) Binder, Harry C. Van, J. Theo. Murphy, Anna Armstrong, Lucia Arnold, Mae Kennis, Henrietta Byerly, and 24 girls. The burlesque, produced by I. B. Hamp, called "Oh, Lady," with the following principals: I. B. Hamp, Harry Bentley, Al. Golden, Billy Henderson, Emma Kohler, Shirley Mallette, Jean Fox and Gladys Martin; with the augmented chorus, which contained the following girls from different wheel shows: Irene Binder, Mary Brown, Babe Ferguson, Dolly Nelson, Doris Brandon, Claire Perrette, Jessie Williams, Peggy Ahearn, Dot Ryan, Allie Armstrong, Daisy Gallagher, Margie Candow, Mary Hemphill, Anna Bentley, May Sherman, Josie Lyons, Mabel Clark, Rose Crane, Marie Parker, Honey Parker, Betty White, Margaret Tilford, Hazel Nelson and Betty (Imber) Bransford. Teddy Russell produces the numbers. William Trueheart is managing the company for Doc Lothrop.

"HITS AND MISSES" IN OKLA.

BARTLEVILLE, Okla., April 29.—"Hits and Misses of 1921," which was produced by Gus Flaig, is playing here, this week, at the local house. It's a company of twenty-five people, featuring Doc Dorman, late of the "Hip Hip Hooray" company of the Columbia Circuit, and Chic Brimont, formerly of the "Kewpie Dolls," an American Circuit show. There is a forty foot illuminated runway.

The show is playing the Barbour Time and is one of seven shows of this size. Flaig, besides producing "Hits and Misses of 1921," is managing the show.

NEW CENTURY TO OPEN

BALTIMORE, Md., May 2.—The New Century Theatre, one of the largest in America, will open Saturday, May 7, with the Paramount production of "The Gilded Lily." The theatre seats about 7,000 people, having both a main auditorium and a roof theatre. William M. Whitehurst is the manager of the theatre, and Charles E. Whitehurst the head of the owning company.

BURGESS PLAYERS IN NASHVILLE

The Hazel Burgess Players will open at the Orpheum Theatre, Nashville, Tenn., May 9 for a summer season. "Peg o' My Heart" will be the first production, and will be followed by "Turn to the Right." The company is headed by Hazel Burgess, and includes Jack Hayden, Tom Evans, Dorothy Holmes, Nan Kent, and Jack Hulett. Albert Landau will direct the company.

STAGE AND FILM CONDEMNED

CHICAGO, Ill., May 2.—"Will Chicago tolerate immoral theatricals?"

The president of The Church Federation, the Rev. H. A. Johnson, addresses this question to members of the federation and the general public in a signed editorial which appears on the first page of the Federation's May bulletin.

"Steadily the moral tone of theatrical performances, including moving pictures, has been declining in this country," asserts the Rev. Mr. Johnson. "Nothing now commands special attention unless it is suggestive of the sex lure. This means a subtle attack upon the virtue of our young people."

The minister then goes on to attack two recent attractions at the Auditorium Theatre, "Mecca" and "Aphrodite," declaring that as a result of the latter spectacle there have been "Aphrodite parties," "supported and attended by men supposed to be decent citizens, where dancing women performed and then solicited the men present. Should the names of these men be published it would be to their discomfort and to the astonishment of some of their friends. We have the dates, places and names in our office," states the minister in closing.

AIDS MISS McCOMAS

Carroll McComas, now appearing at the Belmont Theatre where she plays the title role of "Miss Lulu Bett," has turned over the administration of the estate bequeathed to her last week by her fiancé, Howard J. Flannery, to an official of a Pittsburgh bank. The actress was named as the sole beneficiary and administratrix in the will of Flannery, filed last Tuesday in Pittsburgh. She said that she requested Mrs. Flannery to assume the administration of her son's estate, but was told that Mrs. Flannery could not act in that capacity under the law of Pennsylvania, because she was the administratrix of her husband's estate.

ADAMS CHAIN BUYS THE NEWARK

NEWARK, May 1.—The Newark Theatre on Market Street, near Broad, one of the oldest playhouses in this city, has been sold by the Beaver Realty Company to the Adams Syndicate for \$1,500,000. The Adams Syndicate, which will take over the house on August 1, operates a chain of theatres in Eastern cities and will continue to operate the Newark Theatre along the same lines as their predecessors. The house was built in 1884 for legitimate productions, but in recent years has been used exclusively for motion pictures.

BENEFIT FOR DIPPEL

Andreas Dippel, for many years one of the principal tenors of the Metropolitan Opera Company and afterwards a producer of musical comedies and light operas, will be tendered a testimonial benefit at the Metropolitan Opera House next Monday evening. Among the artists who will be heard at the concert will be many who have either sung with or been associated with Dippel here and abroad.

PRESIDENT SEES "4 HORSEMEN"

President and Mrs. Harding witnessed a private showing of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" at the 1 street residence of Mr. and Mrs. Edward B. McLean in Washington Tuesday evening.

The entertainment, whose feature was the special exhibition of the picturization of the masterpiece of Vicente Blasco Ibanez, was an exclusive one. Among the few other guests besides President and Mrs. Harding were Attorney General and Mrs. Daugherty.

So active was the President's evening that he could not reach the McLean residence until after the first two reels of the picture had been run, but so immensely interested was he that he asked the favor of a second showing of the early part he had not witnessed. It was after 1 o'clock when he left for the White House.

The comments of the President upon the picture's merit were distinctly favorable, and those of the other guests no less so.

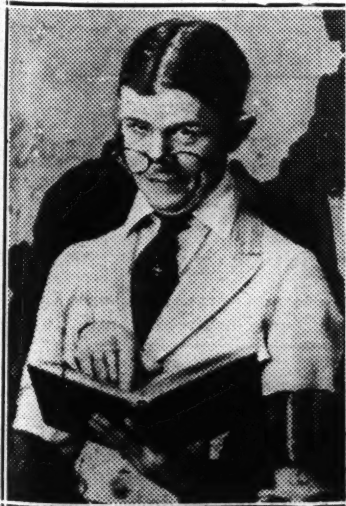
This is the second time that Mr. and Mrs. McLean have shown "The Four Horsemen of the Apocalypse" in their Washington home. The first exhibition was for the entertainment of Vice-President and Mrs. Coolidge and so keenly interested were the guests on this occasion that a print was sent down from New York again in order that President Harding might see it.

O'HARA TO CLOSE ON SATURDAY

CHICAGO, Ill., May 2.—Fiske O'Hara will call forty weeks of "Springtime in Mayo" enough for this season and announces that he will close his tour in Cleveland on May 7. His vacation will be a short one. Anna Nichols, who wrote his present play, is in the midst of another, not yet named. O'Hara and it will come to the Olympic Theatre here, on Aug. 8, thereby beginning the new theatrical year.

"GOLD" MADE FROM PLAYLET

Eugene O'Neil's new play, "Gold," which is coming to the Frazee next week, with Willard Mack in the leading role, was originally a one-act play called "Where the Cross is Made." It was presented last season by the Provincetown Players.



ROBERT WOOLSEY

Principal Comedian

"RIGHT GIRL"

TIMES SQUARE THEATRE

VAUDEVILLE BILLS

(Continued from Page 22)

PORTLAND.

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

TRAVEL.

Pantages—The Rosaries—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Susman & Sloan—Mme. Zulleka & Co.

SAN FRANCISCO.

Pantages—Ross, Ellis & Ross—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michel's Bros.—Rhoda's Elephants.

OAKLAND.

Pantages—Gordon & Day—Engle & Marshal—Hugo Lutgens—Britt Wood—The House of David Band.

LOS ANGELES.

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

SAN DIEGO.

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

LONG BEACH.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza & Ryan—Quinn & Caverly—September Morn.

SALT LAKE.

Pantages—Paul Patching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

OGDEN.

Pantages—Apple Blossom Time—The Gaudschmidt—Sterling Saxophone 4—Sampsel & Leonard Co.—Tom Kelly—Corelli's Circus.

DENVER.

Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrows.

W. V. M. A.

CHICAGO, ILL.

American (First Half)—Arnelma Sisters—The District School—Alice Hamilton—Roy & Arthur. (Second Half)—Johnson, Baker & Johnson—Mr. Leo Beers—Kenny & Hollis—Muldoon, Franklin & Rose.

Lincoln (First Half)—Orren & Drew—Owen McGivney & Co.—Kenney & Hollis—Muldoon, Franklin & Rose. (Second Half)—Claude Golden—The Black & White Revue—Jack Clifford—Tuscano Bros.

ATCHISON.

Orpheum—Walman & Berry—Weston's Models—3 to 111.

BARTLESVILLE.

Ogden (First Half)—Ed Zola—Black & O'Donnell. (Second Half)—Harry Tsuda—Reed & Tucker.

BLOOMINGTON, ILL.

Majestic (First Half)—Waters, Hopkins & Churchill—Powers & Wallace—Snell & Vernon. (Second Half)—Worden Bros.—Angel & Fuller—Rice Pudding.

COUNCIL BLUFFS.

Majestic (First Half)—Walch & Rand—Johnson & Parsons. (Second Half)—Sue Stead & Sis.

CENTRALIA.

Grand (First Half)—Hyntake Bros.—Howard & Atkins—Monroe Bros. (Second Half)—Pitzer & Day—Dancing Kennedy—Schepp's Comedy Circus.

CHAMPAIGN.

Orpheum (First Half)—Herbert's Canines—Edw. Marshal—Aurora & Co.—Claude Golden—Bigelow & Clinton—Clifford Wayne Trio. (Second Half)—Jupiter Trio—Will & Gladys Ahern—The District School—Alice Hamilton—Chabot & Tortoni—The Ramsdells & Deyo.

DAVENPORT.

Columbia (First Half)—Tuscano Bros.—Gertrude Newman—Hunting & Frances—Harry Cooper—Toyama Japs. (Second Half)—Snell & Vernon—Jeanette Childs—Joe Jenny Trio—Bert Baker & Co.—Mullen & Francis.

DES MOINES.

Majestic (First Half)—Bud & Jessie Grey—Moore & Gray—Moore & Shy—Musical Revue. (Second Half)—Walsh & Rand—Johnson & Parsons.

ELGIN, ILL.

Rialto (First Half)—Dare Bros.—Four of Us—Ruffles. (Second Half)—Forrest & Church—Billy McDermott—Elly.

EVANSVILLE.

(First Half)—Willie Hall & Bro.—Green & Dean—Janet of France. (Second Half)—Chas. Wilson—Thirty Pink Toes—Terre Haute & Evansville Split.

FLORENCE.

Mayflower—Marion Drew—Cleveland & Faye—Kingsbury & Munson—Jessie & Hubert—Golden Troupe.

GALESBURGH, ILL.

Orpheum (First Half)—Martelle—Stanley & Birnes—De Witt, Burns & Torrence. (Second Half)—Tchow's Cats—Novello Bros.

HUTCHISON.

New Midland—Marion Drew—Cleveland & Faye—Kingsbury & Munson—Jessie & Hubert—Golden Troupe.

HERRIN.

Hippodrome—Bayle & Patsy—Schepp's Comedy Circus.

JOLIET, ILL.

Orpheum (First Half)—Connell, Leona & Zippy—Chabot & Tortoni—Japanese Revue. (Second Half)—Herman & Shirley—Robbe & Nelson—Will Stanton & Co.

KANSAS CITY.

Globe (First Half)—Jewell & Raymond—Dan Holt & Co.—Hayden, Goodwin & Rowe—Marie Correll & Co. (Second Half)—Collins & Hill—Arthur Terry—Crandall's Brazilian Circus.

LIBERTY.

Liberty (First Half)—Collins & Hill—Arthur Terry—Crandall's Brazilian Circus. (Second Half)—Nalo & Rizzo—Cal Dean and Girls—Wells & DeVerra.

MASON CITY.

Cecil (First Half)—The Volunteers. (Second Half)—Moore & Gray—Bud & Jessie Gray.

MURPHYSBORO.

Hippodrome—Bayle & Patsy—Schepp's Comedy Circus.

MADISON.

Orpheum (First Half)—De Witt & Robison—Elsie White—Bothwell Browne. (Second Half)—Neal Abel—Bothwell Browne—Jed Doolet—Betty Anker Trio.

OMAHA.

Empress (First Half)—Nalo & Rizzo—Cal Dean and Girls—Wells & De Verra. (Second Half)—Jimmy Gallon, De Maria Five—Taylor & Francis—Broslus & Brown.

PEORIA, ILL.

Orpheum (First Half)—Herman & Shirley—Nevins & Mack. (Second Half)—Mr. and Mrs. Goron Wilde—Bigelow & Clinton—Owen McGivney—Lillian Walker.

QUINCY, ILL.

Orpheum (First Half)—Tchow's Cats—Novello Bros. (Second Half)—Martelle—Stanley & Birnes—De Witt, Burns & Torrence.

ROCKFORD.

Palace (First Half)—3 Blighy Girls—De Witt & Robison—Elsie White—Harry Cooper—Dare Bros. (Second Half)—Story & Clark—Will Stanton—Neal Abel—Johnson, Baker & Johnson—Betty Anker Trio.

SALINA.

Grand—Novelty Trio—Pitzer & Day—Lelpzig—Jupiter Trio.

SIoux CITY.

Orpheum (First Half)—Broslus & Brown—Byrd & Alden—Taylor & Francis—For Pity's Sake—Carl McCullough. (Last Half)—Osaki & Taki—Byron & Haig—Saxton & Farrell—the Volunteers—A Trip to Hiland—Billy Bouncer.

ST. LOUIS.

Grand—Blons & Bert—O'Hara & Nelly—Dunlay & Merrill—Rago & Co.—Gordon & Delmar—Jack Trainor & Co.—Stine Trio—Roy La Pearl—Kate Hamlin & Kay.

SPRINGFIELD.

Majestic (First Half)—The Ramsdells & Deyo—Will & Gladys Ahern—Nick Hufford—Bert Baker & Co.—Robbe & Nelson—Six Kirksmith Sisters. (Second Half)—John & Nellie Olms—Edw. Marshall—Aurora & Co.—Tracey & McBride—Powers & Wallace—Herbert's Canines.

SOUTH BEND.

Orpheum (First Half)—Frear, Baggett & Frear—Jack Clifford & "Ed"—Johnston—Goslar & Lushy—Olson & Johnson—The Black and White Revue. (Second Half)—Rasso & Co.—Orren & Drew—Jack Russell & Co.—Olson & Johnson—Clifford Wayne Trio.

SIoux FALLS.

Orpheum (First Half)—Jimmy Gallon—De Maria Five. (Second Half)—Moore & Shy—Byrd & Alden—Fairman & Patrick—For Pity's Sake.

TOPEKA.

Novelty (First Half)—Australian Baltus—Dan Ahern—Mixtures—Walman & Berry—Weston's Models. (Second Half)—Jewel & Raymond—Dan Holt & Co.—Hayden, Goodwin & Rowe—Marie Correll & Co.

TERRE HAUTE.

(First Half)—Fraser & Peck—Al Beatty & Evelyn—Oakes & De Lour—Max Bloom & Alice Sher—Geo. MacFarlane—Gordon's Circus.

WICHITA.

Princess (First Half)—Marion Drew—Cleveland & Faye—Kingsbury & Munson—Jessie & Hubert—Golden Troupe. (Second Half)—Australian Baltus—Dan Ahern—Mixtures—Walman & Berry—Weston's Models.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Wells & Montgomery—Heras & Preston—Adams & Gerhue—Steed's Synopated Septette—Nada Norine—Rudino—LeVan & DeVine—Kewana Duo. (Last Half)—3 Cliffords—Freed & Green—Fred Weber & Co.—Lang & Bee—Walter Manthey & Co.—Lynn Cantor—G. Swayne Gordon & Co.—Fox & Barton.

Victoria (First Half)—Herman & Young—McConnell & West—Lovers' Lane—Celia Weston & Co.—Walter Manthey & Co. (Last Half)—Margot & Francois—Albert Rickard—Overholt & Young—Josephine Harmon—Steed's Sync. Sept.

Lincoln Sq. (First Half)—Seymour & Jeanette—Barlow, Banks & Gay—Phillips & Ebby—Arthur Fields—Erford's Golden Whirl. (Last Half)—Sig. Franz & Co.—Ryan & Weber—Jean Gordon Players—Halley & Noble—Dancers Supreme.

Greeley Sq. (First Half)—Wonder Girl—Lawrence & Lyons—Sonia Meroff & Co.—Herman Lieb & Co.—Hawthorne & Cook—Bergman, Murray & Nicola. (Last Half)—Chas. Reeder—Seymour & Jeanette—Adams & Gerhue—4 Jacks & a Queen—Le Van & Devine—De Pierre Trio.

Delancey St. (First Half)—3 Martells—Freed & Green—Albert Rickard—Lester Bernard & Co.—Lang & Bee—Michon Bros. (Last Half)—Kawana

(Continued on page 31)

ORCHESTRA NEWS

TO DECIDE ORCHESTRA CLAIM

Manager S. E. Macmillen, speaking for the board of directors of the National Symphony Orchestra, announced last night to the players in the orchestra that the board has decided to leave the demand for extra pay for special rehearsals this past season for decision in the courts. This, he said, would assure all parties in the dispute a fair decision. The musicians demanded \$5,000, and conducted a virtual strike which kept the audience waiting forty minutes before last Saturday afternoon's concert in Carnegie Hall.

Mr. Macmillen told the committee from the Musicians' Union that the board was not prepared to submit to the ruling of the Federation, and preferred to have the contract decided in the courts after the end of the season. He explained that the three leading orchestras of the city operated on different contracts. The National contracts call for four concerts, with four rehearsals, of four hours each a week; the Philharmonic contracts are closely similar though that organization had held eight rehearsals some weeks, while the Symphony Society contracts called for five concerts and five rehearsals of two and a half hours each a week.

As a result of the trouble this season, more uniform arrangements are expected next season, when the National and Philharmonic orchestras merge. In the meantime, the National orchestra musicians will have ten weeks at the Stadium under their original contracts which were made for two years.

VINCENT HAS A NEW ONE

Nat Vincent, who with Beth Franklyn is doing an act in vaudeville, has a new song which looks like a big success. It is called "Pucker Up and Whistle Till the Clouds Roll By." They are using it in the act where it is scoring strongly.

BOOKED INTO KEITH HOUSE

The Gerber-Davis Novelty Orchestra, which is to work the Capital City Club, Atlanta, Ga., during Opera Week, have also been booked into Keith's Lyric, in that city, as a feature attraction for May 2, 3 and 4.

ERICKSON AT EAST LAKE

Erickson's band of twenty pieces will play at the East Lake Park, Birmingham, Ala., this season. This is Birmingham's leading amusement park, and is owned by the city. It will open on May 4.

DAVIDSON AT GARDEN PIER

ATLANTIC CITY, N. J., May 2.—Al Davidson's orchestra opened at the Garden Pier ballroom, tonight. To introduce the new musicians, the management allowed all women in free.

CUPERO TO DIRECT CENTURY

BALTIMORE, Md., May 2.—The orchestra at the new 7,000 seat Century Theatre will be under the direction of El. V. Cupero. The orchestra will consist of 50 pieces.

MUSICIANS FILE PROTEST

SAN FRANCISCO, May 2.—Musicians' Mutual Protective Union, No. 6, has adopted resolutions protesting the proposed ordinances drafted by the Police Commissioners and submitted to the Board of Supervisors for the enactment regulating public dances and providing for the appointment of a supervisor of dancing at \$2,400.00 a year, to supervise all dances conducted in this city. The union will send a committee to the Board of Supervisors urging defeat of this proposed ordinance. The union contends that the proposed law is detrimental to the interests of its members and those that employ musicians and claims that the law is unjust and unfair upon a business basis as legitimate as any other.

CROWDS HEAR ORCHESTRA

SAN FRANCISCO, May 2.—Fifty-three thousand and six hundred people visited San Francisco during the past season to hear the Symphony Orchestra, which played Friday and Sunday afternoons at the Curran Theatre. This statement was made by A. W. Wideham, secretary-manager of the Musical Association of San Francisco, before the board of directors of the Chamber of Commerce at its meeting April 21. In dollars and cents, each one of these visitors spent on an average at least \$8.00 per day while in San Francisco, or a total of something over \$400,000.

INJUNCTION DENIED

CHICAGO, Ill., April 30.—The petition for an injunction restraining the Chicago Federation of Musicians from violent acts, consisting of the throwing of stench bombs and other overt acts against the Castle Theatre, a State street place of amusement, was dismissed on the motion of the complaint before Judge Denis E. Sullivan of the Superior Court.

The theatre refused to unionize their two women organists; but when the projectors walked out until the musicians joined the union, the dispute was settled which resulted in the dismissal of the suit.

MUSICIAN FOR 45 YEARS

HARTFORD, Conn., April 30.—Charles A. Joslyn, the oldest active musician in this State, will celebrate the forty-fifth anniversary of his entrance in the profession next Thursday. He was with the famous Joslyn and Son Orchestra in 1875. A few years later he organized the Philharmonic Band here of which he is still leader. He is also vice-president of the Musicians' Union.

ORIUNNO AT RIVER VIEW PARK

Signore Salvatore Oriunno's concert band has been re-engaged for this season to play in River View Park, the waterfront amusement park in Baltimore.

JACK UTCHINICK IN OTTAWA

Jack Utechinick and his Century Promenade Orchestra have been sent by Arthur Kraus to the Ritz Hotel, Ottawa.

Wanted for Next Season FOR BILLY WATSON'S PARISIAN WHIRL SHOW

COLUMBIA WHEEL SHOW OPENS EAST.

Shapely Prima Donna that can sing—Comedy sketch team (women)—Chorus Girls—Ponies and Show Girls. Address Billy Watson, Lyceum Theatre, Paterson, N. J.

Wanted—Real Chorus Girls

MUST BE GOOD LOOKERS—\$25 A WEEK HOUR MUSICAL COMEDY STOCK

Summer Engagement. Also Good Soubrette with ability and wardrobe. Address MARK LEA, Strand Theatre, Norwalk, Conn.

FRED JARVIS and HARRISON FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings. Next week, Minneapolis.

EQUITY SHOW NETS \$40,000

The Actors' Equity Association annual show held Sunday night in the Metropolitan Opera House realized more than \$40,000. The performance went so well and considering the fact that hundreds were unable to obtain tickets it was decided to repeat the "all star" show this coming Sunday night at the same place.

An "all star" performance it was in every sense of the word. A more brilliant assemblage of youth, beauty, talent and genius probably was never gathered together at one time. The 4,000 who were fortunate enough to get tickets saw a galaxy of stars whose combined salaries for the single performance would have totaled almost \$500,000 had they not donated their services.

Full credit must be given to Hassard Short, who directed the pageant. Unlike many such offerings it did not consist merely of a rush of volunteers jammed together in haphazard fashion just because they were stage satellites. The show was run off with a distinct smoothness and precision, almost all who were billed to appear did appear, while the various turns were all new, having been specially written and prepared for the one effort.

As for the outstanding features or the outstanding performers, there were none. A Shakespearean pageant, entitled "Memories," evoked considerable admiration, being skilfully arranged in its scenic arrangements, and a production of unusual color and lighting effects. Again credit must be given to Short, who staged it. It gave marked evidence of such study and workmanship that at its conclusion, there was a spontaneous outburst of applause, and Short, for the second time during the evening, was called to the stage to blushing receive the salvos of cheers from his appreciative audience.

As for those who appeared in "Memories," their names sparkle enough without going into further detail. There were among others Nance O'Neil, Jane Cowl, Ethel Barrymore, John Barrymore, Peggy Wood, Laurette Taylor, Lillian Russell, Wilton Lackaye, Madge Lessing, Arthur Byron, Frank Bacon, Genevieve Tobin, John Drew, Elsie Ferguson, Doris Keane, Norman Trevor, Robert Warwick, Sam Hardy, Bruce McRae, John Cope, Alma Reubens, Florence Reed, Lionel Atwill, George Arliss and Margalo Gillmore.

In the "Equity Kindergarten" piece there were 500 performers on the stage at one time, including ensembles of choruses men and women. Leon Errol was in charge of this offering, with music by Silvio Hein and lyrics by Joseph Herbert. Among those who appeared here were Harland Dixon, Mollie King, Walter Catlett, Bobby Watson, Robert Woolsey.

"You Must Come Over," by Grant Stewart and Kenneth Webb gave those not on the inside an idea of how movies are put together. Flitting and frolicking through this delightful bit were Jack Hazard, Grant Mitchell, Barney Bernard, Edith Taliaferro, Roland Young, Carroll McComas, Farber Sisters, Frank Craven, Thomas Meighan, Creighton Hale, Francine Larrimore, Ernest Glendenning, May Boley, Richie Ling and O. P. Heggie.

A particularly pleasing number was "Waltz Madness," in which the waltz successes of recent years were all brought together. "My Hero," "Beautiful Lady," and "Merry Widow" along with others followed in rapid succession. Here Bell Storey, Vivienne Segal and May Naudain had adequate opportunity to display their vocal ability while hundreds of other voices were used to swell the chorus.

The exponents of terpsichore had their innings in "Carnival of Dance," staged in a setting as elaborate as any that Broadway has housed this season. Joseph Santley, Ivey Sawyer, Clifton Webb, Helen Kroner, Rose Rolando, Riggs and Witchie, Margaret Severn and Mlle. Marhuerte and Frank Gill were among those seen to advantage in this number.

The dignified De Wolf Hopper did a mind reading bit wherein he breezed through the audience in "You Turn It" while Florence Moore from the stage flabbergasted the outfronters with her occult power to hysterical gales of laughter.

JOHN MCGRAW ACQUITTED

John J. McGraw, leader of the Giants, was acquitted on Monday afternoon in the United States Court at his trial on a charge of illegal possession of whiskey. The jury deliberated only three minutes.

The charges grew out of the affair at the Lambs Club on August 8 last, as a result of which John C. Slavin, the actor, was sent to the hospital with a fractured skull.

Three members of the Lambs club were called as witnesses. These were Edward Nicander, Winfield Liggett and John C. King. They all insisted that there were two bottles upon the table, but all were equally hazy as to which of the group had extended the invitation to imbibe and who was the custodian of the liquor. In the party besides McGraw and the three witnesses were mentioned Belcher, Boyd, Dooley and Flynn.

McGraw admitted that some members of the party had bought the liquor, but explained that he could not have done so since he had no money, having given all he had to some scrubwomen. He likewise denied that he had ever previously confessed to Albert B. Unger, the State Assistant District Attorney, that he had bought liquor. Unger claimed that McGraw had admitted to him in the presence of a stenographer and two other persons that he had bought two bottles of whiskey at the club.

Judge Learned Hand, in his instructions to the jury, stated that the case was a question of fact. Liquor had been bought, but the jury had to decide whether McGraw bought it. The jury decided that he had not, and McGraw smiled broadly and left the court room.

SIX MANAGERS APPOINTED

Six appointments to branch office managerships have been announced by General Manager Al Lichtman of Associated Producers, Inc., last week. All of the appointees are now at work in their respective territories.

George S. Jeffrey is in charge of the Boston office.

Ben W. Beadell, Chicago; E. C. Leeves, Dallas; E. S. Flynn, Detroit; S. E. Fried, Minneapolis; F. C. Bonistall, Pittsburgh. All of the exchange managers mentioned above are men with experience in the motion picture business and are well known to the exhibitors of the country.

General Manager Al Lichtman states that he is rapidly lining up his new organization and that there will be but few more changes in the personnel of the distribution branch of Associated Producers.

PEARL WHITE WANTS DIVORCE

PARIS, May 2.—Pearl White, the moving picture star, has established a residence in Paris with the intention of suing for a divorce from her husband, Wallace McCutcheon, formerly a major in the United States Army. Miss White expects to get her final decree in the Summer. It is believed she will name a well known American woman as co-respondent in the action. The movie actress was formerly married to Victor Sutherland, the actor.

STOCK IN BIRMINGHAM

BIRMINGHAM, Ala., May 1.—The Pickert stock company will open their season tomorrow night at the Majestic Theatre with "Fair and Warmer." Ralph Chambers and Lillian Pickert will appear in the leading roles and will be supported by Frederick Clayton, Henry Corneas, Maude Duval, Helen Scott, Jimmie DeForrest, Marie Davidson, Jack Motte, J. M. Cooper and Clint Dodson.

"PLAY BALL" IS NEW REVUE

CHICAGO, Ill., May 2.—"Play Ball" is the title of the new revue which opened at the Winter Garden on Monday.



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SAN FRANCISCO, May 2.—After negotiating for the past several months the Turner & Dahnkin chain of moving picture theatres in California has been purchased by the Famous Players-Lasky Company. The theatres controlled by the T. & D. Company are the largest and the best equipped in the towns in which they are located. These are San Francisco, Oakland, San Jose, Richmond, Stockton, Sacramento, Salinas, Watsonville and Berkeley, besides a few other towns and cities.

Included in the sale of the theatres, Turner and Dahnkin have also transferred their franchise of the First National Feature Pictures, which they hold for New York and California. The price paid is reported to be \$2,000,000 in cash and \$1,000,000 in Famous Players' stock. This is without doubt the largest deal of this kind ever put over in the West.

POLI PLAYERS TO OPEN MONDAY

HARTFORD, Conn., May 2.—The Poli Players will open their stock season at the Palace Players, on May 9, with "Adam and Eva." The cast selected for the company includes H. Van Buren, who will play the male leads, Winifred St. Claire, who will play the female leads, Francis Williams, De Forest Dawley, Frank Lyon, Gladys Hewitt, Eddy Waller, Louise Farnum, and Edmund Abbey.

PINE EXPLOITING ANOTHER

Bill Pine, press representative of the Morris Rose Attractions, who last year disseminated the news for the Starlight Amusement Park, has been engaged to handle the publicity for "Tyranny of Love," which opened at the Cort Theatre on Monday night.

MUSIC TEACHERS CONVENE

SPRINGFIELD, Ill., May 1.—The Illinois Music Teachers will hold their thirty-third annual convention in this city beginning Thursday, May 5.

ROCCO VOCCO—BOY TENOR

Rocco Vocco, manager of the Chicago office of Leo Feist, Inc., has a big reputation as a successful music man, but few know that years ago he was known to fame as a "boy tenor." Rocco has never

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1. Grand March—"The Jolly General" *Not More*
2. Selection (Opera)—"Parsi" *Grand*
3. Valse Sentimentale—"Thoughts of Love" *Not D. More*
4. Piccolo Solo—"Sweet Birdie" *J. S. Cox*
5. Irish Selection—"From Chauncy Olcott's New Play, 'Terrence'" *Chauncy Olcott*
6. Vocal Solo—Master Rocco Vocco, the great American boy tenor, will sing Leo Feist's Popular Hit
7. a Piece Characteristique—"In a Pagoda" *J. W. Bratten*
8. Japo Rhapsody—"Karama" *Miss Mabel McKinley*
9. Street Selection—"The Leader" *H. W. Marks*
10. a Dance Caprice—"By a Shady Brook" *C. H. Brown*
11. Mexican Intermezzo—"Orizaba" *Max G. Drury*
12. March (new)—"The Field Buglers" *G. H. Bramhall*

admitted it, but the discovery of a concert programme recently reveals the fact. He was, back in the days of 1904, billed as "Master Rocco Vocco, the great American Boy Tenor," and singularly enough was singing Feist songs.

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MOTHERS OPPOSE CENSORSHIP

WASHINGTON, April 28.—At a special committee meeting today of the National Congress of Mothers and Parent Teachers' Associations, resolutions were unanimously adopted condemning politically appointed and controlled motion picture censorship boards. The resolutions also urged closer cooperation between the mothers of the country and the producers and exhibitors of motion pictures. The special committee also voted for the adoption of the standards proposed by the National Association of the Motion Picture Industry. The resolutions will be acted upon tomorrow.

Speakers from Pennsylvania and Ohio, states which already have censorship boards, pointed out how the censorship had failed completely in their states. William A. Brady, president of the National Association of the Motion Picture Industry, addressed groups of women from different sections of the country and declared in the course of his addresses that the motion picture was the greatest single force for good in the country and was fast supplanting the printed work.

"4 HORSEMEN" IN BOSTON

BOSTON, May 2.—"The Four Horsemen of the Apocalypse," Metro's production of the Ibanez novel, opened at the Tremont Temple Theatre last night. The presentation is on the same lines as the Broadway showing, with special orchestra.

3 STATES KILL CENSOR BILLS

Motion picture censorship bills in three States—Ohio, Wisconsin and Rhode Island—were killed in the respective legislatures last week. This is looked upon as a favorable sign by the motion picture producers and exhibitors of New York, and may have some bearing on the proposed New York bill, which now awaits Governor Miller's signature or veto.

The Ohio bill was killed in the Legislature by a large majority. The Rhode Island bill was killed in committee, and the Wisconsin measure was also given its death blow by the Senate committee.

Although about thirty States in all have now decided that censorship laws are an evil, the fate of the New York measure will have great national importance, it is generally believed.

SCREEN TEST AT STARLIGHT

An opportunity to win fame and fortune on the screen is the first of the features offered at Starlight Amusement Park, which opened last Sunday with an added list of attractions. During the next two weeks a screen test contest will be held. Tests will be made nightly in the second dance pavilion, where they will be later shown upon the screen. The committee which will name the winners includes Mary Pickford and other picture stars.

ZUKOR TO MAKE FILMS ABROAD

LONDON, May 2.—During the last three weeks Adolph Zukor, the American producer, has bought ground and contracted for the erection of studios in Paris and Berlin. These studios and the one in London, which is now operating, are intended to make films for American consumption, thus carrying the fight against the high cost of production in America far forward. When the studios in Paris and Berlin are operating, the corporation which Zukor represents will control the three centres of production in Europe in which pictures can be made at costs far below those in the American industry.

In spite of the climatic difficulties of production in London and the long periods of inactivity occasioned by lack of sufficient sunlight, it has been estimated that the cost there is one-fifth of that in the film centre of California. Mr. Zukor recently returned to London and announced that the new studios in Paris and London will be equipped with the latest devices known in the industry. Most of these will be imported from the United States.

HARRIS ESTATE FOR CHILDREN

The will of Florence Quail Harris, who died last week, widow of William Harris, the theatrical producer, leaves the principal of his residue estate to be divided up among his children and granddaughter.

Mrs. Harris, who was the producer's second wife, was married to him in 1913, when she was 43 years of age. He died at the age of 72 in 1916. William Harris was the father of the late Henry B. Harris.

His son, William Harris, Jr., and Joseph P. Bickerton, Jr., his attorney, were named executors in his will.

Mrs. Florence Quail Harris died of pneumonia at her residence, at 307 East 50th Street. She was born in Brooklyn, and was on the stage under the name of Florence Thornton.

METRO RELEASES FOUR

Four new pictures for distribution during the months of May and June have just been announced by the Metro Pictures Corporation. "Coincidence," with an all-star cast, including June Walker, will be ready for booking May 9. A fortnight later May Allison will be presented in "The Last Card," a dramatic picturization of Maxwell Smith's story, "Dated," which appeared recently in the *Saturday Evening Post*. "Home Stuff," the next production, is from a short story by Frank Dazey and Agnes Johnston. Viola Dana will play the leading role with Tom Gallery, a recent screen find, opposite her. The final production for the month of June is "Fine Feathers," Eugene Walter's play, which was seen here a few seasons ago.

WYNN SHOW CLOSES MAY 14

Ed. Wynn's carnival will close its season, which consisted of 92 weeks, Saturday, May 14, at the New Detroit Opera House, Detroit, Mich. The new Ed. Wynn show will open early in July and will continue to be under the management of A. L. Erlanger.

\$150,000 FOR EX-ACTRESS

Mrs. Jean L. Sherwood, a former actress from California, will receive \$150,000 of the \$500,000 estate left by the late Augustus H. Hall, wealthy wholesale drug manufacturer, known along Broadway as "Diamond Gus."

Justice Cohalan, in the Supreme Court last week, awarded Mrs. Sherwood full judgment in her suit brought against the Lincoln Trust Company, administrator of Hall's estate, to recover \$150,000.

Mrs. Sherwood claimed that she had entered into a common law marriage with Hall. Subsequently, she learned that Hall had previously contracted a similar marriage with one Emma Hall. Mrs. Sherwood then threatened proceedings, charging bigamy. In consideration of \$400 a month and a bequest of \$150,000 in his will, she agreed not to bring suit. Mrs. Sherwood contended that this will was executed, but was afterward destroyed by persons interested in the estate.

"Diamond Gus" was widely known as a man-about-town and was regarded as the rival of the late "Diamond Jim" in the display of diamonds upon his person.

ALICE GENTLE MARRIED AGAIN

SANTA CRUZ, Cal., April 29.—Alice Gentle, the grand opera singer, married Jacob R. Proebstel, a native of Oregon, here, today. Both gave New York City as their city of residence. Miss Gentle was granted a decree of divorce April 25 from Dr. Robert Bruce Gentle on the ground of desertion and was given the custody of their child, Bruce Gentle.

Miss Gentle is an American girl who was introduced by the late Oscar Hammerstein as one of his principal singers after she had sung various minor roles. She had an important part in "The Opera Ball," which played at the Liberty Theatre during the season of 1912. In 1914, she sang with the Zuro Opera Company at the Grand Street Theatre, near the Bowery, an event which filled the boxes of that house with society folk.

FILM MAN ON HUNGER STRIKE

RIGA, May 2.—William Flick, an American moving picture man, who is held captive in Moscow, is on a hunger strike, according to information received by an American Army officer who recently escaped from a Soviet prison. M. Smogarski, a Polish government official, stated that he saw Flick in prison on April 1, when he had not eaten for nine days.

Flick had declared to Soviet officials that he would starve himself to death unless he was released. He said that he was not guilty of any crime.

NEW HOUSE FOR OKLAHOMA CITY

OKLAHOMA CITY, Okla., April 27.—The new Criterion Theatre, costing over \$700,000 and with a seating capacity of 2,500, was opened here last night, with C. C. McCollister as manager. The house will follow a motion picture policy, exhibiting first run pictures only, although the stage is expansive enough to accommodate the largest traveling attraction.

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FILM FLASHES

Madge Bellamy is making her debut in films with "Hail the Woman."

Ethel Clayton will soon be seen in "The Lifted Veil." William D. Taylor produced it.

F. J. Godsol is now visiting the Goldwyn Culver City studio, and is stopping in Los Angeles.

Ethel Clayton will soon start work on "Her Own Money," based on Mark Twain's famous comedy.

The first company of actors to go to California to make films, left New York January 19, 1910.

A new hearing in the Mary Pickford-Wilkenning case is scheduled for next month in New York.

Mabel Normand is working with Charlie Murray on "Molly-O," a photo-story which will be released soon.

Tom Moore is finishing "From the Ground Up," an original story written for the screen by Rupert Hughes.

Carl von Hoffman has gone to Asia Minor to obtain material for Charles Urban's "Living Book of Knowledge."

Dick Barthelmess was operated on for mastoids at the White Plains Hospital Friday. At last accounts he was doing well.

"Pardon My French," by Edward Childs Carpenter, will be the next starring vehicle for Vivian Martin, and will be released by Goldwyn.

Edward Bowes, managing director of the Capitol Theatre, attended the opening of the Roosevelt Theatre in Chicago on Saturday night.

Otis Harlan, who appeared in the all-star cast of "Keeping Up With Lizzie," is now on the road with a "Penrod" company, in the supporting cast.

D. W. Griffith has abandoned his plans to film "Faust" for the time being, due to the uncertainty regarding the plans for censorship in New York State.

Jesse L. Lasky, of the Famous Players-Lasky Corporation, is on his semi-annual trip to New York, where he will remain for from six to eight weeks.

Oliver Morosco's first film production, "The Half Breed," will soon be ready for release through First National. Charles A. Taylor wrote the scenario.

Another motion picture theatre will be built in Paterson, N. J. It will be located at Redwood and Union avenues, and Henry Grossman will be the owner.

Tom Mix, Fox star, will soon be seen in "The Hornets' Nest," a thrilling and laughable story of the West. Mr. Mix is responsible for the scenario.

A new Ruth Roland serial called "The Golden Canyon," was put into production at Hal Roach's Studio, under the direction of W. S. Van Dyke, last week.

David Winter, who bears a remarkable resemblance to Douglas Fairbanks, is supporting Katherine MacDonald in her new picture, "Stranger Than Fiction."

Buck Jones will be featured in "Get Your Man," an adventurous story of the Great Northwest Mounted Police. It will be released early in May, through Fox.

James W. Morrison, leading man in the Vitagraph production of "Black Beauty," has returned to California where he has definitely decided to make his home.

The Amusement Theatre, Jasonville, Ind., was the victim of a fire recently which was caused by the ignition of a motion picture film. The damage is estimated at \$2,500.

Frankie Lee, who appeared as the crippled boy in "The Miracle Man," will be seen in Maurice Tourneur's "The Foolish Matrons," featuring Hobart Bosworth.

The Goldwyn Company has purchased the motion picture rights to "Syndafoden" by Henning Berger, which Arthur Hopkins produced in 1917 under the name of "The Deluge."

Charlie Chaplin has secured the services of Mack "Ambrose" Swain, the comedian, for a permanent period. Mr. Swain will have an important part in all future Chaplin productions.

D. W. Griffith will not pictureize "Faust." The reason, according to Mr. Griffith, is that this classic would be censored freely in the different states until it would lose its effectiveness.

Johnnie Walker and Edna Murphy, both of William Fox's "Over The Hill," will be co-starred in another picture which will be produced by Fox under the working title of "Two Live Wires."

Hobart Henley has signed a contract to produce three photoplays for Associated National Pictures, Inc. "Star Dust," with Hope Hampton in the leading role, is to be the first production.

Bebe Daniels didn't have such a bad time during her ten days' imprisonment in the Orange County Jail at Santa Ana, Cal. During her stay she received 400 pounds of candy and 2,000 letters.

Mollie King, who for the past few weeks has been appearing in vaudeville, will soon be starred in "Suspicious Wives," a State Rights production being released through World Film Corporation.

Winifred Westover appeared in person last week at Loew's 116th and Seventh Avenue theatre where she is appearing in a picture with Conway Tearle. Miss Westover made a speech in Swedish.

"The Gold Snare," a James Oliver Curwood story, has just been completed in the Canadian Northwest and will soon be released by First National. Lewis Stone and Ruth Renick are the feature players.

Constance Talmadge is trying to set a record for film production by working on three stories simultaneously. The pictures, in the order of their release, are "Lessons in Love," "Wedding Bells," and "Woman's Place."

Wallace Reid and the cast of "The Hell Diggers" are now on location in Northern California. Lois Wilson will be seen playing opposite him while Frank Urson will do the directing. It will be released through Paramount.

Albert Capellani, who has been abroad since December, is returning to direct pictures for Cosmopolitan Productions. Last year he directed "The Inside of the Cup," which attained great success throughout the country.

Arthur Sawyer, of Sawyer and Lubin, George Baker, and Miss Winifred Dunn left New York for the coast Saturday to start on the new George Baker pictures. Miss Dunn has been engaged to adapt stories for these productions.

Vincent Coleman, who has just completed work on a picture with Constance Binney, has been engaged by Charles Miller to play opposite Anetha Getwell in her first star picture, exteriors of which are now being made at Port Henry, N. Y.

When John S. Robertson, director of "Sentimental Tommy," decided to build a Long Island home for himself and his wife, he went further and built another little home a short distance away for his wife's maid, her husband and their four children.

Madge Bellamy will appear in "Hail the Woman" which John Griffith Wray is producing for Thomas H. Ince. Miss Bellamy

received nation-wide praise for her work in "Dear Brutus," the Barrie piece produced on the speaking stage in New York.

Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," has made his directorial debut in his production of "The Last Card" with May Allison in the leading role. The picture will be issued this month by the Metro Pictures Corporation.

"Lavender and Lace," from Myrtle Reed's novel and produced by the W. W. Hodkinson Corporation, was shown privately at the Stanley theatre last Tuesday. Lloyd Ingraham directed the production and the cast includes Marguerite Snow, Seena Owen and Louis Bannison.

George Arliss, who played "Disraeli" successfully on the speaking stage, is to produce that play for the screen. Production arrangements have already been made. Mr. Arliss trying to get the original cast of the play for the screen version. The picture will be released by the United Artists Corporation in the Fall.

Gibson Gowland who plays in George Loane Tucker's latest production, "Ladies Must Live," lays claim to being the only member of the Los Angeles photoplay colony who was born on the island of Yap, which is now the storm centre of a controversy between Japan, the United States and the League of Nations.

Eugene O'Brien leaves for a short tour of Canada and the middle West for Marcus Loew on Monday. Mr. O'Brien will appear at Loew's Yonge Street and Uptown theatres in Toronto on Tuesday and in several of Mr. Loew's nine Cleveland theatres on Wednesday and Thursday. Big preparations have been made to entertain Mr. O'Brien in each city.

Daniel Frohman left last week for Hollywood, Cal., to organize an outdoor festival early in June in behalf of the Actors' Fund. He will be assisted by the moving picture artists and the Los Angeles Speedway Association. He will also stage a dramatic performance at a theatre in Los Angeles and one in San Francisco and Seattle to secure funds required to pay the annual expenses of \$90,000, disbursed for relief by this theatrical charity.

Charles Ray has assembled the cast of his next picture, "Scrap Iron," an adaptation of a story by Charles E. Van Loan. The picture, a First National release, is to be the first directed by this star. Vera Stedman will play opposite Ray and Lydia Knott will play the role of a mother. Others in the cast are Tom Wilson, Tom O'Brien, Stanton Heck, and Claude Berkey. Charles Ray will be assisted in the direction of the picture by his cousin, Al Ray.

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WATSON SISTERS

Theatre—Palace.
Style—Singing, talking.
Time—Twenty minutes.
Setting—"One."

Upon their initial entrance, the Watson sisters received a decided reception, lasting for some time.

Fannie wore a riding habit and Kitty a cream colored dress ornamented with brilliants.

Some talk was good for laughs—"horses carry tails" being an old baby. This was the cue for the orchestra but the leader failed to recognize it and it was necessary for Kitty to say, "All right," to have her number started. The number was a hit, the end being bolstered up by the appearance of Fannie in a striking costume of purple velvet and gold, cut Empire; Miss Watson wore gold slippers and gold stockings.

Some talk embraced a bunch of old gags including, "I gave back the ring but kept the stone," "I married a doctor to get well for nothing—I married a minister to get good for nothing," and others.

Fannie Watson then went into the audience and took a box of candy from someone and passed it around, changed hats temporarily with a lady, made a few humorous remarks and returned to the stage when another old one was told, "Very few men would marry you—very few is enough."

Fannie danced, stumbled, clowned, fell around the stage and did the "drop" fall. Kitty made fun of the portly one's dimensions, and the two put over a step dance to fast tempo which sent them over strong to good applause. Upon their return, Kitty asked Fannie, "Are you all out of breath, Fannie?" to which Fannie replied, "No, the breath's all out of me," which has been heard before many times.

They did a parody on a published mammy song and finished with a published version of the chorus.

Took many bows to solid applause and were forced to make two speeches of thanks, which is unusual.

The act is along the same lines as their former ones, but is sadly in need of some new material for the talk, almost all of the gags having been heard quite frequently.

The girls both have personality which stands them in very good stead.

H. W. M.

THREE BOHEMIANS

Theatre—Proctor's 23rd Street.
Style—Singing.
Time—Eleven minutes.
Setting—"One."

A snappy singing act, with two girls and a man, who accompany themselves on a guitar and piano accordions.

The girls in the opening number looked neat and effective in short costumes of black and coral, wearing short white socks, pink tights and one with pink and the other with silver slippers.

Following the opening number the man sang the "Toreador" song from "Carmen" exceptionally well. He has a baritone of very good quality and his interpretation of the classic was highly commendable. The audience was not slow to realize that it was considerably above the average in vaudeville, and suitably recompensed him for the effort.

The girls in metallic iridescent cloth short pants, and bodices of the same material, ornamented with rhinestones and panel backs, did popular numbers, playing the piano accordions, across the front of one of which was the name "Josephina" in rhinestones.

The numbers, particularly the last, was done in an affected manner and this should be toned down.

For a finish, the two were joined by the man, who played the guitar and whistled.

The spot, opening the show, was entirely too early for this kind of an act which should have been placed at least two or three; at that they did very well in the position, and showed class; could fit nicely in the better houses.

H. W. M.

NEW ACTS AND REAPPEARANCES

JESSIE BUSLEY & CO.

Theatre—Proctor's 23rd Street.
Style—Sketch.
Time—Sixteen minutes.
Setting—"Three."

The sketch "Milady's Face," by Edgar Allen Woolf, in which Jessie Busley and Co. was reviewed, is very much small time in its conception, idea, treatment and has a flat, punchless, situationless and inane finish—in fact it is very much "bla."

An asthmatic housekeeper, very well played, is seen straightening up a room when a young doctor enters; that is we deduced he was a doctor by the dialogue, other than by any manner of professionalism he displayed in the portrayal of the part.

A short time later Miss Busley, a travelling shirt waist drummer, enters. It seems that she and the doctor have been sweethearts some years ago but that the doctor is there because the saleslady is getting older, her "face has fallen," and owing to the fact that she has met her "Tony," "Over There," some time ago, and is afraid his love will experience a change when he sees her "fallen face."

She wants the doctor to perform an operation, but has only three thousand dollars which, she says, she has saved to offer, although he wants two thousand more.

The doctor agrees to do the operation and a drop was lowered upon which was a large calendar painted. The effect of the passing of time was shown by pulling black tapes across the painted numbers.

After a certain number of days had mechanically elapsed in this manner, the drop was re-raised, the operation supposed to have been performed, and the patient supposed to have her face in plasters.

Miss Busley entered in negligee, with no plasters and with one eye blackened; the make-up was ridiculous. Although she had promised not to look in a mirror until a number of days later when the "plasters" would be removed, she looked anyway, and made an exit.

Again the drop was lowered and again we had the mechanical passing of time, after which the calendar took a whole month off while the doctor, thinking himself in love again, proposes to his patient, who now has on a good make-up, but with negative results, for she was waiting for "Tony."

Exit doctor and enter "Tony," who was very amateurish, not only in making love, but in all that he did. He evinced no surprise or pleasure and, after having had it explained that his fiancée had gone through an operation because she was afraid her "fallen face" would cause his love to wane, said in the most matter of fact way, it wasn't your face that I loved, it was "your soul," which was the cue for the curtain, and it was just as well.

H. W. M.

ANIMAL FILM FOR VAUDE.

Mrs. E. Hatheway Turnbull, who arrived in this country recently from London, will appear at Keith's Eighty-first Street Theatre, May 16, and give a travelogue, with motion pictures, entitled "Our Animals and How They Help Us."

The talk and film will be descriptive of the part various animals contributed in the late war.

BEE PALMER ON ROOF

Bee Palmer, the original "Shimmy Girl," joined the "Ziegfeld Midnight Frolic" on the New Amsterdam Roof on Monday. Van and Schenck, in song and pianologue, are also additions to the cast.

EDWARD LEWIS IS 81ST ST. MGR.

Edward Lewis, formerly assistant to Manager Girard at Keith's Eighty-first Street Theatre, is now manager of the house.

FORD SISTERS

Theatre—Palace.
Style—Dancing.
Time—Thirty minutes.
Setting—Specials in "one" and "three."

The act opens before a special drop, depicting a Colonial scene in a painted frame. The violinist in the act, with old man, gray wig, plays in a foot-spot, while the girls in period dresses dance. This seemed to prove a slow opening and is not of sufficient value for retention. The waltz to the music of Delibes' "Naïlia" was pretty, but lacks punch.

From the front of the house appeared a man in Spanish costume, singing his way to the stage with a Spanish number. Subsequent to his exit, the act goes to "Two" and a discovered jazz band of five pieces, plays for the girls to do a Spanish dance.

A number by the five instrumentalists was followed by the girls in Colonial costumes, one in peach colored hoopskirt with Polk bonnet and green ribbons, and the other with long satin pants with green stripes, wistaria shade coat with purple velvet lapels and cuffs, and wearing a flowered white satin vest; they did an "Essence."

The singer, in Italian costume, next did a number that was unproductive of much applause and the girls in change of costume returned. They wore blue satin cloaks lined with cerise, and upon the blue backs were seen large sunbursts of cerise spangles. Underneath the cloaks, white semi-Indian costumes were worn and jet head dresses with white feathers and long braids of black hair gave the Indian impression intended to be created. They danced and received but fair applause.

A mandolin solo by the fellow, who "doubled" banjo, was one of the hits of the act, the unprogrammed youth playing well and in good tempo Sarasate's "Gypsy Dance," which the writer has never heard previously played upon a mandolin.

This received a very good hand and an encore was taken, which proved a novelty, for a duet was played on mandolin and piano by the same fellow, he playing the accompaniment and part of the melody on the piano with his left hand and strumming the strings of the mandolin with his right. This was also new to this reviewer. Received strenuous applause.

The Ford sisters in the short black and jet costumes worn in their previous act, did a jazz dance that was a hit and finished with their well known "tap" dancing, which sent them over very strong, as it always does. The writer does not think these girls have any equal in this particular style of dancing.

The act does not seem smooth, nor is it as good an act as some of the former ones the girls have done. The so-called "orchestra," although there are but five pieces, is weak and made a serious blunder near the end of the act.

Needs some smoothing out and a generous cutting down of the running time.

H. W. M.

CASEY AGENCY IN NEW QUARTERS

The Pat Casey Agency is moving from the Putnam building, where it has been for a number of years, to the Columbia Theatre building, at Seventh avenue and Forty-seventh street. The new offices will be on the ninth floor, and will occupy the entire suite of offices facing Seventh avenue. The side facing Forty-seventh street is occupied by the Vaudeville Managers' Protective Association's offices, of which Casey is manager. Consequently, Casey will have the entire ninth floor to himself.

NEW AUTHOR FOR THE COMEDY

LONDON, May 1.—In fulfilling his promise to give new playwrights a hearing, Norman McKinnel, manager of the Comedy, has accepted a new three act play by Ernest Cecil hitherto unknown, which will replace "The Ninth Earl."

DAISY DEAN AND CO.

Theatre—American.
Style—Sketch.
Time—Ten minutes.
Setting—"Two."

An office-set sketch in which, at the outset, a gray-haired judge starts to phone and uses the "Harry Holman phone advice" to the party on the other end, "Commence talking."

A short time subsequent to the phone call, a young fellow and young girl enter to see "Judge Anderson" about getting a divorce. They sit on each side of the desk and start to pour forth their troubles with criminations and recriminations, interrupted now and then by the arm of the law.

They speak of dividing all the property, and each takes an inning at alternately, adversely criticising and praising the other.

They get reminiscent, aided and abetted by the judge, and this leads into talk about a dead son and the "little grave," which none of the three can think how to divide.

The judge leaves, the girl cries, the orchestra plays Chopin's Funeral March, the two fall in each other's arms, she cries "Jim" and the curtain comes down.

Although Daisy Dean was featured in the billing, the important part was that of the judge, very well played with good enunciation, diction and an appreciative understanding of all the possibilities the role afforded.

The other parts, particularly that of Miss Dean, can scarcely be called more than "Bits."

"Jim" did as well as could be expected with a puerile part, although when the grave and the dead son were talked about, by both himself and the judge, he betrayed no emotion whatsoever in either his voice or facial expression, nor did any nervousness in his manner or tension, indicate that he was more than ordinarily interested, other than in waiting for his next cue.

Miss Dean talked in a high metallic voice and displayed no more than summer-stock efficiency in the portrayal of the little part she had to do.

The basic idea of the sketch is old, having been used in stock and repertoire plays and in other sketches; or maybe it was the same sketch the writer saw many years ago.

It is out of date and of insufficient import in plot to make it worth while, and had it not been for the acting of the judge, would have failed miserably; as it was, it hardly got by.

H. W. M.

POST BENEFIT POSTPONED

On account of the Actors' Equity show which was held Sunday evening at the Metropolitan Opera House, the S. Rankin Drew Post of the American Legion postponed its second annual benefit from Sunday last to May 15. Many of the members of the post are actors, and the change was made in deference to the Actors' Association.

"SWINDELL'S STORES" PRODUCED

LONDON, May 2.—"Swindell's Stores" is the title of a new piece which was produced last week by Wylie-Tate, at the Finsbury-Park Empire. The book and lyrics are by Valentine, with music by Jas. W. Tate.

Wilbert Gamble, Harvey Manning, Madge Tedille, Edna Howard Innes and the Four Valentines appeared in the cast.

HOLD NOVEL GOLF CONTEST

LONDON, April 30.—A novel golf contest is being held here, between the Hedges Brothers and Jacobson, who appeared recently at the Grand Theatre, Birmingham. The trio made an agreement to "golf" their way from Castle Bromwick to Hull, along the highway. They are not to use more than two clubs, and the winner will be judged by the amount of strokes used, and the amount of balls lost.

TYLER BROOK FOR VAUDEVILLE

Tyler Brook, who closed with the "Hitchy Koo" show in Buffalo last week, is going into vaudeville in a new act with Helen Bolton.

VAUDEVILLE BILLS

(Continued from Page 26)

Duo—Sonia Meroff & Co.—Cardo & Noll—Howard & Craddock—Kaisha & Co.
 National (First Half)—Margot & Francois—Harry West & Chums—Williams & West—Fox & Barton—Elizabeth Salti & Co. (Last Half)—Herman & Young—Yen Wah—Fortune Queen—Hawthorne & Cook—Bergman, Murray & Nicola—Orpheum (First Half)—De Pierre Trio—Lynn Cantor—Miner & Evans—Adrian—Dancers Supreme. (Last Half)—Dawson, Lanigan & Covert—Harry West & Chums—Lester Bernard & Co.—Mills & Smith—Erford's Golden Whirl.
 Boulevard (First Half)—3 Cliffords—Steve Freda—Fred Weber & Co.—Amoros & Jeanette—Sig. Franz & Co. (Last Half)—Lawrence & Lyons—Nada Norine—Harold Selman & Co.—Adrian—Michon Bros.

BROOKLYN, N. Y.

Metropolitan (First Half)—Dawson, Lanigan & Covert—Yen Wah—4 Jacks & a Queen—Josephine Harmon—Alexander Sparks & Co. (Last Half)—Heras & Preston—Williams & Taylor—Lovers' Lane—Arthur Fields—Elizabeth Salti & Co.
 Fulton (First Half)—Chas. Reeder—Williams & Taylor—Geo. Randall & Co.—Cardo & Noll—Kramer & Patterson. (Last Half)—Wonder Girl—Steve Freda—Bob Ferns & Co.—Rudinoff—Amoros & Jeanette.
 Palace (First Half)—3 Carlos—Hall & O'Brien—Paul Earl—Fortune Queen. (Last Half)—Ed Gingras—Alexander Sparks & Co.—Kinkaid Killies.
 Warwick (First Half)—Lowe, Evans & Stella—Bernard & West—Al H. White—Grace Ayres & Bro. (Last Half)—Adams & Chase—McConnell & West—Van & Carrie Avery—Cecil Weston & Co.—Romas Troupe.

BALTIMORE

Frankie Wilson & Co.—Allen & Moore—Gordon & Healy—Jo Jo Harrison—Casting Lloyds.

BOSTON

(First Half)—Sinclair & Grey—Rose Allen & Co.—Curtis & Fitzgerald—Yorke & Maybelle—Fisher & Lloyd—Polly's Pearls. (Last Half)—Esther Trio—Chas. Calvert—A Modern Diana—Dixie 4—6 Virginia Steppers.

FALL RIVER

(First Half)—Esther Trio—Chas. Calvert—A Modern Diana—Dixie 4—6 Virginia Steppers. (Last Half)—Sinclair & Grey—Curtis & Fitzgerald—Yorke & Maybelle—Fisher & Lloyd—Polly's Pearls.

BURLESQUE NEWS

(Continued from Page 14)

"BEST SHOW IN TOWN"

(Continued from page 14)

A good comedy scene called "Black Banjo" was worked up to a fine laugh by Hunter, Ward, Wesson and the other principals in the cast.

Hunter scored in his talking specialty in which he was assisted by Ward, Wilbur, musical director and Miss Ware. Hunter has a way of his own in getting comedy over that usually hits the mark. He does it in his specialty. He finishes with an acrobatic dance that almost stopped the show Monday afternoon.

The "Best Show in Town" is a delightful entertainment and it bristles with humor. It has a happy vehicle and is a show that audiences can't help but applaud.

We have never seen Hunter funnier and he has a fine cast to help him to be that way.

Cooper has costumed the show well. All of the dresses were pretty, clean and attractive to the eye.

SID.

WHITE AND ULIS SIGN

White and Ullis, who closed their season with Barney Gerard's "Follies of the Day," at Miner's Bronx last Saturday night, have signed contracts with Jacobs and Jermon for next season.

JACK VAN'S BABY DIES

Isabelle Van, baby daughter of Mr. and Mrs. Jack Van, died at the home of her parents in New York April 9. Van was with the Jack Reid show last season.

CALIFORNIA TRIO IN VAUDE

The California Trio opened on the Poli time this week. They are playing Pittsfield this week. The act has been resigned by James E. Cooper for next season.

ACT BOOKED FOR 51 WEEKS

The Wilson-Aubrey Trio, who are with the "Step Lively Girls," will open in vaudeville on the Keith time in New York on August 14. They have contracts for fifty-one weeks.

SULLIVAN JOINS THE ELKS

Eddie Sullivan, treasurer of the Olympic, became a member of B. P. O. Elks number 878, Long Island City, last Tuesday night.

Hamilton (First Half)—Spoor & Parsons—Chas. Martin—Trix & Harvey Speck—Winter Garden 4—3 Minstrel Misses. (Last Half)—Gorgalis Trio—Berry & Nickerson—Maurice Samuels & Co.—Howard & Lewis—Chapelle, Stenette & Co.

HOLYOKE

(First Half)—Rose & Dell—Ryan & Weber—Harold Selman & Co.—Halley & Noble—Kaisha & Co. (Last Half)—Lew Hoffman—Barlow, Banks & Gay—Phillips & Ebby—Robinson, McCabe Trio—Timely Revue.

MONTREAL

King Bros.—Helene Davis—Harry Brooks & Co.—Swartz & Clifford—6 Musical Nosses.

PROVIDENCE

(First Half)—Florette—Leonard & Porray—Al H. White & Co.—Chick & Tiny Harvey—Fashions Revue of 1921. (Last Half)—Bollinger & Reynolds—Garfield & Smith—Rose Allen & Co.—Jimmy Rosen & Co.—Jarrow—Holiday in Dixieland.

SPRINGFIELD

(First Half)—Bollinger & Reynolds—Garfield & Smith—Jimmy Rosen & Co.—Jarrow—Holiday in Dixieland. (Last Half)—Florette—Leonard & Porray—Al H. White & Co.—Chick & Tiny Harvey—Fashions Revue of 1921.

TORONTO, CANADA

Loew's—Alvin & Kenny—Lou & Grace Harvey—Stradford Comedy 4—Mr. & Mrs. Walter Hill—Jimmy Lyons—Frank & Mzie Hughes.

Uptown (First Half)—Gorgalis Trio—Berry & Nickerson—Bernard & Meyers—Maurice Samuels & Co.—Howard & Lewis—Chapelle Stenette & Co. (Last Half)—Spoor & Parsons—Chas. Martin—Trix & Harvey Speck—Winter Garden 4—3 Minstrel Misses.

LONDON, CANADA

(First Half)—Wanda & Seals—Ethel Levey Trio—Dance Originalities. (Last Half)—Juggling Ferrier—Wells, Virginia & West—Townsend, Wilbur & Co.

WINDSOR, CANADA

(First Half)—Juggling Ferrier—Wells, Virginia & West—Townsend, Wilbur & Co. (Last Half)—Wanda & Seals—Ethel Levey Trio—Dance Originalities.

WASHINGTON, D. C.

Work & Mack—Fein & Tennyson—Connors & Boyne—Bart Doyle—6 Musical Buds.

FRANCES CORNELL AT UNION SQ.

Frances Cornell, who recently returned from a fifteen months' engagement in England, and is playing at present at Kahn's Union Square, was compelled to cancel her contract with Irons and Clamage for next season, and will remain at the Union Square instead. She has business which will detain her in New York next Fall.

WATSON FIXING UP HOME

BEIJING, N. J., May 2.—Billy Watson is getting his new home ready to open for the Summer. He and his family will arrive here early this month. Watson has purchased a new Page sedan for his family.

KITTY WARREN FOR STOCK

Kitty Warren of the "Hip Hip Hooray Girls," playing the Columbia next week, will open at Kahn's Union Square May 16. Hattie Beall, who has been at the Square for forty-one weeks, will close there on the 14th of May and take a vacation for a few weeks.

FAY BUYS A CAR

Gus Fay, principal comedian with James E. Cooper's "Folly Town," purchased an Overland machine last week, and will take it to Buffalo when the show closes.

ROSE & YALE OPEN

Lew Rose, comedian, and Paul Yale, straight man of the "Beauty Trust" this season, have opened in vaudeville. They are playing around New York.

COMEDY TRIO OPENS

Harry Welsh, Johnny Weber and Sam Greene will open on the Loew time in a comedy trio act on May 23.

GREENHUT BUYS OUT PARTNER

Lew Greenhut bought out his partner, Nasib, in the Strand Photo Studios last week and will run the studios himself hereafter.

SAYS SHUT DOWN IS TEMPORARY

In view of various reports which have appeared in different motion picture magazines and newspapers in connection with the suspending of production at the Robertson-Cole studios, Inc., R. S. Cole of Robertson-Cole Company has issued the following announcement as to the plans of his company for the future.

"It is quite true that production at the studios was discontinued April 9 in view of the fact that by day and night 'shooting' they were able to complete in a short period of time productions, starring Pauline Frederick and Sessue Hayakawa, and Directors' Productions directed by William Christy Cabanne and L. J. Gasnier.

"With these productions their entire releasing schedule up to September 1, the beginning of the fall season, has been completed, thus making it possible to curtail on productions, with the saving resultant therefrom, and to devote the following weeks in the completion of their plans for the productions to be released and offered to exhibitors for the season of 1921 and 1922.

"The studios will resume producing between May 15 and June 1, when Pauline Frederick, William Christy Cabanne, L. J. Gasnier and Henry King will commence their work on new productions. It will be impossible to resume with Sessue Hayakawa until about July 1, owing to his serious illness, from which he is now recovering.

"In addition to the stars and directors now under contract and option, Robertson-Cole Company are negotiating with two or three ingenues, with the expectation of gradually developing them into stars with big box office values, and will from time to time make further announcements as to their plan of producing for the coming year."

CENSORSHIP BILLS DEFEATED

AUSTIN, TEXAS, May 2.—Motion picture censorship was defeated here, when a house bill, proposing to establish a state board of censors, received an adverse report in committee and died on the calendar.

A Senate bill, providing for the showing of pictures on certain hours on Sunday, also met defeat in the upper house.

NEW "OMAR KHAYYAM" PLAY

LONDON, May 1.—Another "Omar Khayyam" piece is slated to make its appearance in London. The music is by Frank Lambert, while Arthur Branscombe is responsible for the lyrics. The name part will be played by Norman Partridge. The recent "Omar" play presented by C. M. Raikes, with Fisher White in the leading role, is going on tour.

THE GROGANS AT MANCHESTER

Mr. and Mrs. Frank Grogan (Ruth Rosemond) of "Folly Town," who were married several weeks ago in New York, will spend their honeymoon at Manchester, N. H.

AL TINT MARRIES

CHICAGO, May 2.—Al Tint, recently with Gus Hill's Minstrels, was married to Mabel F. Bassett, formerly with the "Mischiefs Makers," last week.

FOX ON VACATION

Eddie Fox, featured this season with "Sweet Sweeties," left New York Monday for a few weeks' rest at his home in Hoosic Falls.

FRANCIS AND WELLINGTON CLOSE

Jimmy Francis and Babe Wellington closed at the National Winter Garden last Saturday night. Betty Palmer and Murray Bernard opened there Monday.

BOWEN & BOAS OPEN

Harry Bowen and Madlyn Boas opened at the Davis Theatre, Pittsburgh, Monday. Miss Boas has been sick for several months.

CARNIVAL TRIO SIGNS

Billy Watson has signed the Carnival Trio for his Parisian Whirl next season.

\$1,000,000 HOUSE FOR OKLA.

OKLAHOMA CITY, Okla., May 2.—Oklahoma City is to have a new \$1,000,000 moving picture theatre built as soon as the necessary arrangements can be made. The Paramount Picture Corporation is reported to be back of the enterprise. A prominent corner on Main street, in the heart of the business district, has been selected for the site.

Attractions at City Theatres

B. F. Keith's
PALACE
 Broadway and 47th St.
 Mat. Daily at 2 P. M.
 25, 50 and 75c. Every
 night, 25, 50, 75, \$1, \$1.50
 DOROTHY JARDON, FORD SISTERS, Toney
 & Norman, Georgia Campbell, Kennedy & Beris,
 others, and WATSON SISTERS.

HUDSON THEATRE, West 44th St.
 Mats. Wed. and Sat.;
 Evns. 8.30
AUGUSTUS THOMAS'
NEMESIS
 A New American
 Drama
 Under Mgt. Geo. M. Cohan
 The Distinguished Cast Includes
 EMMETT CORRIGAN & OLIVE TELL

CONAN Theatre, B'way and 43d St.
 Evs. 8.15; Mats. Wed. & Sat.
 A. L. ERLANGER Presents
 The New Musical Comedy
**"TWO LITTLE
 GIRLS IN BLUE"**

ELTINGE Theat. W. 44th St. Evs. 8.15
 Mats. Wed. & Sat., 1.30

A. H. WOOD Presents

"LADIES' NIGHT"
 IN A TURKISH BATH

LYCEUM West 45th St. Evns. 8.30
 Mats. Thurs. and Sat. 1.30
 DAVID BELASCO Presents
INA OLAIRE in a New Comedy
 By Avery Hopwood
THE GOLD DIGGERS

REPUBLIC W. 44th St. Evns. 8.30
 Mats. Wed. and Sat.
 JOSEPH GOLDEN Presents
GRACE LARUE & MALE HAMILTON
 in a British Comedy
DEAR ME;

CAPITOL BROADWAY
 AT 51st STREET
 World's Largest, Most Beautiful Theatre
 D. W. GRIFFITH'S
"THE BIRTH OF A NATION"
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Dir.—PETE MACK

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THE MODEL BAKER

MONDE

PIANO

ACCORDEONIST



Fred and Marjorie Dale

In "VARIETY A LA CARTE"

Direction JACK LEWIS

This week, Keith's, Indianapolis. By "Saxi" Dale: My folks presented me with a modern furnished room in their new Scenery trunk. At home to my friends—"Sonny" Norwood invited.

CORDINI

The Wizard of the Piano Accordeon

Direction—JACK HENRY, U. B. O. Time.

Loew Time—DANNY DAVENPORT

JIM BAGGETT AND SHELDON ROSE

"Enjoying Themselves"

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WOODHAVEN, L. I., N. Y.

THREE ANDER GIRLS

ALWAYS WORKING
ARE DIFFERENT
AND ORIGINAL
The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in Front of Audience.

Dir.—BART McHUGH.

SINCLAIR & GRAY

IN A CYCLE OF YOUTH

Direction—JOE MICHAELS

LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

TANEN BROS.

TO MAKE CENSOR PROOF FILMS

Marion Fairfax, dramatist and screen author, who recently formed her own producing company, announces that the aim of her organization is the production of censor-proof films. Miss Fairfax has written various popular Broadway plays and has personally staged a number of these productions.

In discussing the policy of her own company and the possibility of such a thing as a censor-proof picture, Miss Fairfax said: "I believe there is such a thing as censor-proof films and with the production of 'The Lying Truth,' and other Marion Fairfax Productions, I am endeavoring to realize my belief.

"Sex appeal has never been the vital element in either my stage or my screen plays. There are greater things than this that appeal not only to the sophisticated but to all persons who are human and of average intelligence.

"The question has often been asked me, can a story be clean and yet have the punch? Decidedly so! Sex appeal is only one of many human emotions. Even some of the most sensational of such situations can be handled in such a way as to make them inoffensive, but the best method, particularly at this time, is to eliminate them.

"There is plenty of scope in the field of clean romance, wholesome drama and human interest to make strong productions that will have appeal equal and greater to the sensational. Most of our lives are clean and yet what pathos, what drama and what humor we experience from year to year as we grow older!

"The motion picture industry is no weaker nor stronger than any other enterprise that paints life as we find it. In all forms of art we find the sensationally extreme, playing on the sex appeal. It is only because of the tremendous power, the globe encircling popularity of this great art that the paid reformers and publicity-seeking individuals single out the motion picture and make it their lucrative object of attack.

"In view of the efforts of those who would make powerless one of the greatest media for food, the motion picture industry is endeavoring to make the objections of even these individuals appear silly in the light of public opinion, by keeping within the lines that border clean entertainment.

"The author will prove a big factor in shaping the future class of motion picture material. To my mind, the author's place in the presentation of a motion picture is just as important to the screen story as it is in the presentation of a play to the stage drama.

"There is a place for the combination of literary effort and motion picture presentation, just as there is a place for the combination of literary achievement and stage presentation. I hope to make 'The Lying Truth,' my first independent production, an example of this contention.

"I am trying to present on the screen the 'why' instead of the 'what.' In other words, it is my desire to avoid the byways of uncalled for sensationalism and try to stick to the straight road of reasonable dramatic construction leading up to natural punches that will register effectively for the simple reason that they offer in the minds of every one an intimate part of the story itself and because they are dramatic and yet logical."

ARLISS JOINS BIG FOUR

George Arliss, now appearing in the "Green Goddess" at the Booth Theatre, has joined the United Artists' Corporation, a photoplay organization which, under the name of "The Big Four," comprises Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

Arliss will start studio work May 15 of "Disraeli," under the direction of Henry Kolker; among others engaged for the cast being Mrs. Arliss in her original role of Lady Beaconsfield, E. J. Radcliffe, Frank Losee, Margaret Dale and Grace Griswold.

SCHENCK OPPOSES IMPORTATIONS

Joseph M. Schenck, president of the Norma Talmadge and Constance Talmadge Film Companies, has aligned himself with the enemies of German film importations. In a statement issued last week he says: "I have three reasons for my decided prejudice against German films."

He points out that an influx of such films would throw not only thousands of actors but many others who are employed in the industry out of employment. He also ridicules the idea of co-operation between German and American producers when the salaries paid to actors, directors and others in Germany "are so small that such wages wouldn't pay for one week's breakfasts in New York or Los Angeles." He hopes, he continues, "that the time will never come when we (American producers) have to reduce the salaries of our employees to such an extent that we can successfully compete with the German productions."

His second reason for opposing German film importations is the embargo placed by the German government on the importation of films into that country. The Germans thought it necessary to limit American film importations to three per cent of the total German production to foster their home industry and enterprise. "Why then shouldn't we adopt a similar rule? If it be true, and the reports have come from rather creditable sources, that the German pictures are, furthermore, sold cheaply because they are intended to show up the worst side of the French and other peoples, this, too, should make our objection still stronger.

"I do not wish to take anything away from the artistry of pictures like 'Passion' or 'Deception.' Good pictures are good wherever they are made, but I do say we can make equally as good pictures right here in the good old U. S. A., and our patriotism should demand us to favor the American made product."

Mr. Schenck's third objection to the importation of German films is that the original producers, actors, writers, and those others who had a hand in the making of the pictures, do not reap the benefits of their labor, but that the profits go to the shrewd American who imports them. "The picture which is made in Germany for about \$30,000 can total a profit of \$400,000 over here, and to whom goes this huge profit? Some shrewd American, who has had nothing to do with originally conceiving or presenting the idea, but who finds it easier to capitalize other men's brains than his own."

WILL NOT FILM FAUST

D. W. Griffith will not use "Faust" as the subject of his next production, due to impending censorship in New York and other States. Elaborate preparations for an unusual interpretation of the great German classic have been put away until a firmer stability returns to the official attitude toward motion pictures.

Mr. Griffith had planned to go to Germany to take many of the scenes, and had the cast largely selected, but with the certainty of New York having an untried censorship and a growing interest in severe regulations of films throughout the country, he has abandoned the risk of investing practically one-half million dollars in the production.

"I do not feel this is the time for the making of 'Faust,'" said Mr. Griffith. "It is neither comfortable nor stimulating to realize that a production requiring quite a large amount of money and very much work may be censored into ineffectiveness. It is sufficiently difficult to make it effective anyway. And we do not even know who our associates in the censorship chair may be.

"While 'Faust' is read in nearly every schoolroom throughout the world, holds high place as a classic in every library, yet the public seems to be in a sensitive and emotional state that argues against such a production at this time."

BLACKFACE COMEDY, MUSICAL, SINGING AND TALKING

Direction—NAT SOBEL

BURLESQUE ROUTES

COLUMBIA WHEEL

Best Show in Town—Columbia, New York, May 2-7 (close).
 Bostonians—Empire, Albany, May 2-7; Casino, Boston, 9-14 (close).
 Flashlights of 1920—Hurtig & Seamon's, New York, May 2-7 (close).
 Girls from Happyland—Gayety, Buffalo, May 2-7; Hurtig & Seamon's, New York, 9-14.
 Hip, Hip Hooray Girls—Gayety, Boston, 2-7; Columbia, New York, 9-14.
 Hits and Bits—Casino, Brooklyn, May 2-7; Jingle Jangle—Gayety, St. Louis, May 2-7; Columbia, Chicago, 9-14; Gayety, Buffalo, 16-21.
 Lew Kelly Show—Casino, Philadelphia, May 2-7; Miner's Bronx, New York, 9-14.
 Mollie Williams' Own—Miner's Bronx, New York, May 2-7; Casino, Brooklyn, 9-14.
 Maids of America—Empire, Brooklyn, 2-7 (close).
 Million Dollar Dolls—Gayety, Detroit, May 2-7; Gayety, Buffalo, 9-14.
 Powder Puff Revue—Casino, Boston, May 2-7 (close).
 Roseland Girls—Columbia, Chicago, May 2-7.
 Rose Sydel's London Belles—Empire, Providence, May 2-7; Gayety, Boston, 9-14; Casino, Brooklyn, 16-21.
 Step Lively Girls—Empire, Newark, May 2-7 (close).
 Sporting Widows—Gayety, Washington, May 2-7 (close).
 Town Scandals—Gayety, Kansas City, May 2-7; Gayety, St. Louis, 8-14; Columbia, Chicago, 16-21.

GOLDEN TO PRODUCE FILM

The Golden-Schenck Film Corporation, of which John Golden and Joseph Schenck are the principal owners, will produce a motion picture version of "Romeo and Juliet," with Grace La Rue and Hale Hamilton in the title roles. The two stars are now appearing in "Dear Me" at the Republic Theatre under Mr. Golden's management.

The scenario will be written by Winchell Smith, who will also direct the picture.

Work upon the picture will start as soon as the scenario is finished.

\$20,000 FOR FORMER ACTRESS

Mrs. Ollie B. Strong, of 14 West 107th street, formerly an actress, was left \$20,000, half the residuary estate and all the household furnishings except half the jewelry, by the will of Edward Schulze, restaurant owner, who died on April 11 at 302 Central Park, West. The lawyers of the deceased man said that Mrs. Strong was a protegee of Schulze's, who was 60 years old. Mrs. Strong is said to be 30 years of age.

The will of the restaurateur said of his wife, Mrs. Daisy Evelyn Schulze, of 122 South Hampshire avenue, Atlantic City, N. J.:

"It is my sad lot to have been married to a faithless and disloyal woman. Although I gave her my name in circumstances that ought to have won her gratitude, she proved herself my implacable enemy.

"After tricking me into a contract by which I believed she intended to obtain the greater part of my property, she deserted me under pretext of a petty quarrel brought about by herself. She will receive \$50,000 on my death by virtue of the contract above mentioned. I regret she is to have this, and I surely will leave her nothing more."

"SPANISH LOVE" CLOSES MAY 7

"Spanish Love" will close with its 312th performance at the Maxine Elliott May 7. It played to an average of \$10,400 a week for thirty-eight weeks, the biggest season since the theatre was built. "Spanish Love" will reopen in the Fall at the Lyric Theatre, Philadelphia, for an indefinite run.

Of the cast now playing, James Rennie has been engaged to appear opposite Hope Hampton in pictures to be made during the Summer. Maria Ascarra, the leading lady, has been invited by Mme. Duse to visit her in Italy May 24. Mme. Duse is going to return to the stage in Turin in July, and Miss Ascarra will tour with her during that month. Miss Ascarra's mother was the opera singer Ortega.

NEILAN WORKING ON BIG ONE

Marshall Neilan will shortly start work on a motion picture that will take six months to produce. Preparations for the presentation of this film are now well under way and the entire Neilan company will travel extensively in order to give the story its proper setting.

The success of "Bob Hampton of Placer," which has just begun its run in many of the big cities throughout the country has prompted the producer to go in for elaborate productions and it is understood that his newest film will be the most pretentious picture he has ever attempted.

Mr. Neilan and producing staff will leave New York shortly for Los Angeles where work on the big film will be started. After the necessary backgrounds are obtained there, the entire organization will take up further travel covering many thousands of miles and possibly cross the ocean, according to whether or not a certain phase of the story will be included in the picture. Associated First National Pictures will distribute this production.

The Neilan company, it is just learned, has been quietly working on a production starring John Barrymore, entitled "The Lotus Eater," for the last two months. This film, staged in New York and Florida, brings to light the fact that Mr. Neilan is a member of the John Barrymore company recently formed in the East.

In confirming the report that he is directing the Barrymore picture, Mr. Neilan said: "Some months ago I became a member of the John Barrymore company. At the time we decided to start Mr. Barrymore's first picture a director in keeping with his requirements was not available, so I directed it."

"BIRTH OF A NATION" REVIVED

The attraction at the Capitol Theatre this week is the presenting of "The Birth of a Nation," a revival originally produced by D. W. Griffith. Though this spectacle picture was produced over five years ago, it remained for S. L. Rothafel to revise the entire production and, therefore, make it presentable to the up-to-date public. However, it still remains the same old thriller as when first presented. Moreover, the public will see a galaxy of stars that have never or will ever be seen in one photoplay again. They include: Henry B. Walthall, Lillian Gish, Mae Marsh, Wallace Reid, Donald Crisp, Miriam Cooper, Joseph Henabery and Raoul Walsh.

WHITE CITY OPENS ON MAY 11

CHICAGO, Ill., May 2.—White City Amusement Park announces that it will open its annual season on May 11. New rides are being installed and the park is undergoing repainting.

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KLAW TO SHOW FRENCH FILM

"J'Accuse," which Marc Klaw, Inc., is to show in New York early this month, is one of the first great French films to be shown in this country since the war. It comes to America with semi-official government approval from France, where it was marked by signal praise from such authorities as Andre Honnorat, Minister of Public Instruction and Fine Arts, who declared that as the result of such films the cinema would take its rightful place as a legitimate art. Sarah Bernhardt was afforded a special showing of the film, at her request. Press comments from England, where this film of the poet-author, Abel Gance, was shown with great success, show that the artistry of the drama and its presentation received enthusiastic recognition. Further evidence of the hold it has had on the continental mind, is the private showing of the film which was arranged for King Albert of Belgium on board ship on his recent trip to South America, in response to his expressed desire to see "J'Accuse."

It is the simplicity of the art employed in the making of this film that has aroused the widest comment. "J'Accuse" (I Accuse) is, according to an English review of it, of an "overpowering realism. There is a perfect blending of all the human emotions. Laughter, pathos and tragedy are interwoven with consummate skill." M. Gance, the director, author and producer, has dispensed with a great many ordinary devices in the construction and picturizing of his work, and therefore achieves a result that is singularly lacking in theatricality.

The sincerity of his character portrayals is carried out by the work of his actors, who it has been said, are living people, loving and suffering acutely, rather than puppets of the screen. The cast comprises fifteen thousand men and women recruited from the French and American stage. Chief among them are the noted Romuald Joube of the Odeon, who plays the lover; Jean Diaz, Severin-Mars, the violent and regenerated husband, and Mlle. Marise Dauvray, as the inspired heroine, Edith Laurin.

Abel Gance, who is a dramatist as well as poet and film director, has in addition gone to the Old Masters of painting for inspiration in the lighting and groupings of his scenes. One sees Botticelli in an exquisite grouping of dancing girls, with grass and figures flecked with flower and light. One sees the old grim realists with the sombreness of their canvasses marked brilliantly by revealing flashes of light. The exteriors of "J'Accuse" were filmed principally in the gardens of southern France, near Nice. The battlefronts have been utilized. Part of the filming was done in Paris and Vincennes.

PALISADES PARK OPENS

Palisades Park opened for the season of 1921 last Sunday, and great crowds came to the park in spite of the threatening weather. The arrivals were rather slow during the day, but the ferries began to bring them over in droves with the coming of evening. So great did the crowd become that E. J. Andrews, one of the promoters of this year's big feature, "Venice," was forced to take a hand in the management of the crowd. As a result of his activity, Mr. Andrews received an unexpected swim in the watered streets of his attractions when he fell from one of the boats in a darkened recess of the course and was obliged to stand waist deep in water until his cries for help were heard and he was rescued.

"Venice" is a reproduction of the famous canal city of Italy, and covers two acres of ground. Gondolas glide through the canals of "Venice." This year, with the addition of "Venice," the park has four big rides, "The Comet," "Dodgers" and "The Revel." More than 75,000 visited the park, according to the managers.

MARY MacLAREN ENGAGED

SAN FRANCISCO, May 2.—News reached here, today, that Mary MacLaren, motion picture star, is engaged to marry William Van Fleet, Jr., son of Federal Judge Van Fleet.

ACTRESS STARTS BIG SUIT

Madeleine Traverse, the motion picture star, commenced an action for \$225,500 for alleged breach of contract against Herbert Lyon Smith, a coal mine operator and owner, last week.

According to Miss Traverse, Mr. Smith agreed last summer to form a motion picture company which would star her in pictures, but has failed to fulfill his agreement. The suit was brought through Samuel Untermyer.

The attorney for Mr. Smith, M. E. Sobel, refused to give any information about the action.

Both Miss Traverse and Mr. Smith live at the Hotel Laurelton at No. 147 West Fifty-fifth street.

Mr. Smith served Miss Traverse with a summons last week ordering her to appear in the Fourth District Municipal Court to answer to a charge of "conversion of personal property." The property in question, it was stated, was a trunk and presents made by Mr. Smith to Miss Traverse. Miss Traverse declared that she had no objection to returning the trunk, which Mr. Smith had given her when she had to leave for California in a great hurry in 1918, but would fight the complaint on principle.

NO FEAR OF GERMAN FILMS

BERLIN, May 2.—There is no cause for fear that German films will become serious competitors of the American productions in the near future according to many American producers who have been studying the industry here. After inspecting the leading studios and motion picture theatres of this country, a prominent American producer declared that the plays and the personalities of German actors would fail to appeal to the American taste. The same could be said of the British films and players. American producers, in his opinion, are far ahead of the British and Germans in the art of producing films which appeal to the public.

Many of the German productions, he says, are too gruesome for American consumption. Besides, the actresses, in contrast to those who appear in American productions, are neither young nor beautiful enough to satisfy Americans. German film producers are experimenting with cubistic effects, some of which are skillfully done, but the general tenor of these productions is too gloomy for the American public.

SINGER MIDGETS IN FILMS

Anent the instantaneous success that has greeted the Fox special comedy, "Skirts," in which appear the Singer Midgets, long favorites on the vaudeville stage, it is fair to assume that this innovation opens up room for discussion as to whether broad comedy films of the future are to be run off a la musical comedy, with the plot of the story augmented by vaudeville headlines who will prance in and out of the picture, contributing bits of their specialties whenever opportunity offers.

If the pendulum is swinging this way, then a golden field of activity is opening up for acrobats, pantomimists, jugglers, poseurs and all the various kinds of artists who now operate upon the vaudeville stage under the classification of silent acts.

While the real burden of the funmaking in the five reels of "Skirts" rests upon Clyde Cook's shoulders, with the aid of the Singer troupe and their marvellous lilliputian animals, there is hardly any cessation in the comical aspects of the offering, and they present a scintillating and peppery foreground to the charms of the thousand Sunshine Widows.

JAZZ BANDS INCREASING

According to the consensus of opinion among music men and especially those in the band and orchestra departments of the big music houses, jazz bands and novelty orchestras are not dying out but are continually on the increase.

The head of the band and orchestra department in one of the largest music houses stated this week that eight out of ten of the new applications he receives bear the statement "We have just organized a new novelty orchestra."

ZUKOR'S TRAP KILLS MAN

NYACK, N. Y., May 2.—Edward Coats, 30 years old, of Haverstraw, was shot to death last night by an improvised burglar trap, made of a shotgun connected by a string with a door knob, when he attempted to force an entrance into the country estate of Adolph Zukor, the head of the Famous Players-Lasky organization, near here. The state police are searching for an accomplice of Coats, who escaped uninjured. Coats is an ex-convict, having served in prison three years ago on a charge of larceny.

When Mr. Zukor left for Europe two months ago, the burglar traps were set at the entrances to the house, and a watchman was detailed on guard as an attempt to rob the estate had been made once before. The loaded shotguns were so arranged that they would discharge a load at anyone who tried to open the doors.

Coats and the other man drove up to the Zukor place yesterday afternoon in an automobile, while the watchman was in another part of the 140 acre estate. Coats climbed up an areaway to reach a side door. He picked the lock, opened the door, and then received the discharge of the shotgun behind the door. He ran across the lawn towards the car but dropped after going 200 yards. His accomplice, meanwhile, boarded the car and rode away.

The watchman, hearing the noise, ran up in time to see Coats fall, but the burglar was dead when he reached him.

TO TAKE TIN-PAN OUT OF JAZZ

Director-Composer Paul L. Specht, of the Alamac Society, proposes to take the so-called tin-pan resonance from the far-famed "jazz" music and give to a gingle of syncopation heretofore unknown. In short, the composer stated, he is to make "jazz" real music without it losing any of its popularity.

Composer Specht describes the change he is to effect in the following interview:

"There is an ever recurrent change in the public's desire in music just as there is in its desire for the change of anything else. And just now the people are ripe for a change in the present style of music, and as 'jazz' is the most popular brand of harmony dispensed, 'jazz' must be made to conform to the present taste.

"And the new 'jazz,' to my mind, shows a great advance in the taste of the musical loving public, for they are asking that something very unmusical be made really musical. In the change will come a delightful, titillating, quickening movement, blended with a delicious harmony, that will ever be in closer accord with the dance than that now used. The rhythm and swing will still be present, but 'jazz' will no longer be any old thing, but a lively musical composition, as delightful musically, and it will be attractive from the dancer's viewpoint, and after all is said and done, 'jazz' music and the dance are twins."

BID ON A SKUNK—NEVER

BALTIMORE, April 28.—Animals comprising the "circus" of the late Michael E. Riddell, a showman, who died here two weeks ago, were sold at auction today to Edward Young, who bid \$70 for the lot, which included an eagle, a parrot, a wild bear, three Muscovy ducks, two gray foxes, a squirrel and last but not least, a skunk. The latter was the only unpopular member of the small menagerie. No one would bid on it, no one seemed inclined to accept it as a gift and everyone kept at a safe distance.

Riddell willed the animals to his niece, Miss Pickett Johnson, of Louisville, Ky., on an unsigned postal card. When the girl arrived here to claim them she found that the will was not valid. Also there was a freight bill of \$50 due.

FILMING "LILLIOM"

"Lilliom," the present production of the Theatre Guild at the Garrick Theatre, is being done in films, starring Bert Lytell, at Metro's Hollywood studios. The film title of Franz Molnar's play will be "A Trip to Paradise." Virginia Valli will play opposite Lytell.

FAIRBANKS BEGINS NEW FILM

On the biggest motion picture stage in the world there was started recently what is believed will be one of the biggest photo-plays in the world—Douglas Fairbanks' screen version of Dumas's immortal story, "The Three Musketeers," prepared for the screen by Edward Knoblock and being directed by Fred Niblo, who directed Fairbanks in "The Mark of Zorro."

The first shots taken were of the Queen's boudoir, the set for which has been erected on Brunton's stage No. 6, said to be the largest motion picture stage in the world.

All of the feminine players, gorgeously costumed, appeared in these first scenes. They include Mary MacLaren in the part of Queen Ann of Austria; Marguerite De La Motte as Constance; Barbara La Marr, characterizing Milady, and all of the ladies in waiting.

DEATHS

FLORENCE QUAIL HARRIS, widow of the late William Harris, theatrical producer, died April 26, at her home at No. 307 East Fifty-fifth Street. She was born in Brooklyn in 1872, and went on the stage at an early age using the name of Florence Thornton. She was married to William Harris, in 1913, who died in 1916, and left the stage at that time.

JOHN MCGHIE, composer and light opera conductor, died at his home, No. 241 West 108th street on April 29, aged fifty-two. His death occurred on his birthday, and was due to pneumonia. He was engaged in writing a light opera at the time he became ill, a month before his death, which he expected to produce the next season.

Mr. McGhie had conducted more than five hundred light operas and musical comedies, and had been associated in his work with the Shuberts, Henry W. Savage and Arthur Hammerstein among others. Most recently he was conductor for "Irene."

He was born in Glasgow, Scotland, in 1869. He came to this country in 1894.

He is survived by his widow, Mrs. Maud Josephine Knapp McGhie, former prima donna of the McCall Opera Company, who retired from the stage shortly after her marriage in 1895.

FRANK T. WARD, well known actor, died at his home at No. 1810 East 177th street on April 30, at the age of seventy-two. He was a member of the famous vaudeville team of Rice and Ward, and was known as "Pop" to everyone in the theatrical world. He was stricken with paralysis as he left the stage of Brooklyn theatre three nights previous to his death.

Mr. Ward was with the many minstrel shows including those of Lew Dockstader, Primrose and West and the Hyde and Behman Minstrels. In 1913 he toured with Anna Held. He was also for twelve years member of the team of Curran and Ward. He leaves a widow, Mrs. Marion V. Ward, and a daughter, Marion, twelve-years old.

JOHN F. ROBINSON, retired circus owner, died at Miami, Florida, his summer home, on April 30, aged seventy-seven. He was known in all the branches of the circus and theatrical world, and retired from active work in 1912. He lived in Cincinnati for over forty years.

Mr. Robinson, who was a millionaire, married his nurse, Miss Maud Logan in 1908. She was fifty years younger than he.

LETTER LIST

GENTLEMEN

All, Ambark	Faltus, V.	Ormond, Frank
Bollinger, Percy	Frothingham,	Pitman, Geo. B.
Baer, Louis	Alfred	Parter, Bill
Bernard, Murray	Franklyn, Martin	Pierpont, Jerry
Burns, Chas.	Fisher, Robert E.	Roni, Samy
Bovis, William	Grods, Issy	Borot, Pasty
Bullett, Clarence	Hill, Joseph M.	Romine, Don
Bennett, Jim	James, Joe	Ricker, C.
Byron, Frank	Kuebler, Chas.	Roskopl, William
Bertrand, Frank	Kopstein, Jacques	Shaw, Al
Clifford, Larry	Lalonde, Lew	Sinal, Norbert
Chipman, William	Manderville,	Valdarr, James
Clark, Larry	George	
Daley, Al	Oebornes, The	

LADIES

Barnette, Babe	Gullbert, Yvette	McLean, Buddy
Bobett, Bobbie	Hallard, Grace	Marks, Mrs. Bert
Bryan, Blanche	Harris, Mrs. Billy	Mack, Florence
Blair, Crisile	Hires, Martha	May, Stella
Clark, Marguerite	Katz, Claude J.	Nelson, Byrde
Corina, Miss	Mrs.	Newman, Flo
Connors, Peggy	Kent, Annie	Price, Mary
Clark, Miss	Luker, Mickey	Ray, Marie
Carleton, Thal-	LaDue, Eva	Reed, Lillian
ma	La Mont, Mrs.	Roe, Stella
Dale, Eddie, Mrs.	Jack	Saunders, P.
Daley, Elaine	Lockhart, L.	Shaw, Annette
DeLars, Mabel	McRoy, Adele	Solomon, Gertrude
DeBraun, Mar-	LaTour, Babe	Soma, Leslie
guerite	Lee, Minnie	Tillman, Ethelyn
Erroll, Helen	Moore, Harriett	St. Vincent,
Fox, Grace	Myers, Margie	Eleanor
George, Nona	Mozey, Miss	West, Josie
Georgetown, Miss	Mahoney, Kath-	Wilson, Eleanor
Grey, Justine	erine	Wilcox, A.

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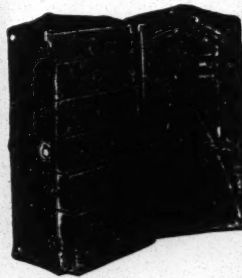
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